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A 'self-production approach for charities': supporting and developing in-house video production in small UK charities.

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Thesis submitted for the examination of Doctor of Philosophy (PhD).

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Abstract

This study entails the development and exploration of an approach to in-house video production for small UK charities. Contextual literature indicates that it is becoming increasingly important for charities to digitally communicate their core work and demonstrate impact, and video offers significant benefits in terms of engaging a variety of audiences and telling powerful and persuasive stories of lives transformed. Charities that develop the capacity to produce their own video could therefore harness the power of video to their advantage.

The study is methodologically divided into three stages. Firstly, the study explores the current landscape of video production in small charities by examining the content and quality of videos posted on YouTube. It also explores barriers to video production through interviews with charity managers. Findings from these explorations indicate that video is little used by small charities, it is perceived within the sector as difficult, expensive and time-consuming to produce, and when it is produced often fails to reach a satisfactory standard.

Secondly the study develops ‘**A Self-Production Approach for Charities**’, or ‘**ASPAC**’, that consists of a series of eight simple rules, materials or procedures, each summarised in one or two sentences. ASPAC can be used by charities wanting to self-produce video content; to guide their production process with the aim of minimising resource use and maximising the utility of their video output. The development of ASPAC responds to the core challenges identified in the first stage of this study, from the literature review, and through the tacit knowledge of the researcher. It takes as a key premise that video production can be approached as a design process that involves flexibility, collaboration, iteration and creative exploration.

Finally, ASPAC is explored through a number of video production case studies facilitated by the researcher, thereby indicating strengths and weaknesses. ASPAC is shown to be effective in empowering most organisations to produce their own useful content, but cannot be implemented effectively under certain conditions, for example, when there is little support from higher management. It is also shown that a video champion: a staff member, service user or volunteer, adds to the likelihood of success. In conclusion, any future iteration of the approach needs to focus on improving ease of use whilst maintaining ASPAC’s effectiveness.

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Glossary

For the purposes of this document various terms are clarified as follows:

ASPAC: An acronym for ‘**A Self-Production Approach for Charities**’, the production process which is developed in this study.

Video: A general term for a time-based medium of moving images with sound.

Film: A completed unit of production, as distributed to the audience, utilising the medium of video. This term reflects the language prevalent within the charity sector.

Self-production: Production activity which, although it may involve outsiders, is based in-house.

DIY production: Production activity by non-professionals.

Charity: An organisation registered with the UK Charity Commission. The charities which are the subject of this study are those concerned primarily with UK social welfare. Public schools, and charities working solely abroad but registered in the UK, are not the concern of the study. A **small charity** is, for the purposes of this study, a charity with an annual income of less than £500k. A **service user** is a person to whom a charity’s services are targeted and delivered.

Non-profits, third sector, voluntary sector: Organisations, including charities as a sub-set, whose primary purpose is social benefit as opposed to financial gain. For the purposes of this study debatable nuances of definition between these terms are not relevant.

Notes on the structure and terminology of this document:

The term ‘**section**’ refers to any subdivision of a chapter that has a number, for example 5.1, or 9.2.3.

Chapter One: An overview of the study

1.1 Introduction

This study is based on the premise that if small charities could produce their own video content quickly and cheaply, and develop their own future production capacity, they would be able to harness the power of video to their advantage, for a variety of purposes, thereby enhancing their participation in an increasingly digital world.

Currently in a precarious situation (Morgan 2015), there are growing pressures on small charities to employ digital means to engage with their service users, volunteers and the public (see chapter 2). These pressures include a general societal move towards online communications, including through social media. Charities also need a range of strategies to justify their funding (Arvidson & Lyon 2014) in the current financially insecure environment, and digital platforms offer a range of possibilities to communicate core work, demonstrate impact and ultimately socially innovate (Stokes *et. al.* 2017). But making the most of digital requires content in a variety of media. The medium of video is not only predicted to dominate on-line communications¹ in the near future but it can also effectively engage diverse audiences and tell powerful and persuasive stories of lives transformed through charity work (Straussfogel 2010). Participation in the production of video content can also engage service users and volunteers in an activity which benefits them both as individuals, and also the charity they work with. (High *et. al.* 2012).

But there is a conundrum: despite demonstrable benefits for small charities in utilising video in their communications, films are currently rarely produced, whether outsourced or produced in-house (see chapter 4). Explaining this conundrum involves the consideration of a number of barriers to production, both practical and attitudinal: most notably straitened financial circumstances and perceptions of production as difficult, expensive and time-consuming (see chapter 5). Ironically these perceptions can lead to the belief that production needs to be outsourced; reinforcing its image as expensive and awkward, and mitigating against it occurring, even when managers understand potential benefits. Additionally, those charity managers who **do** engage with video are frequently

¹ <https://www.cisco.com> (Accessed 17th December 2019).

disappointed by the results, which makes them less likely to engage with video again (see chapter 5). In response to these issues this study explores the development (see chapter 6) and implementation (see chapter 7) of an approach to production to encourage, guide and support small charities to 1) use the medium of video to further their overall mission and 2) produce their own films. More specifically, 'a self-production approach for charities', or ASPAC aims to:

- Initiate engagement with video in those organisations where there is motivation but where there has been no production.
- Produce films that are fit for purpose.
- Create sustainable conditions for future in-house production.

ASPAC is a generic production approach that could be utilised by any group of people to facilitate video production, however it responds in its formulation to the generalised conditions of small charities.

1.2 The Research Question

The key to this study lies beyond simply developing the approach - ASPAC. The challenge is whether it is possible to develop an approach which is then **effective** at stimulating and enabling production for small charities. Thus, the overarching research question for the study is:

Can an approach to the process of video production be developed which effectively assists and supports small UK charities to participate fully in an increasingly digital world by producing their own video content?

There is also a secondary question which this study addresses, which came about as a result of the implementation of ASPAC in four case studies. ASPAC's strengths and weaknesses were indicated through those case studies (see chapters 8 and 9), but there was variation in the degree to which charities actually implemented ASPAC. Thus the secondary research question is:

If the approach is effective, then under what conditions can it be utilised?

Thus, the conclusions of this study relate to both the effectiveness of ASPAC, but also to the conditions of individual charities, defining those under which ASPAC has the most potential.

1.3 Intellectual underpinnings of the study.

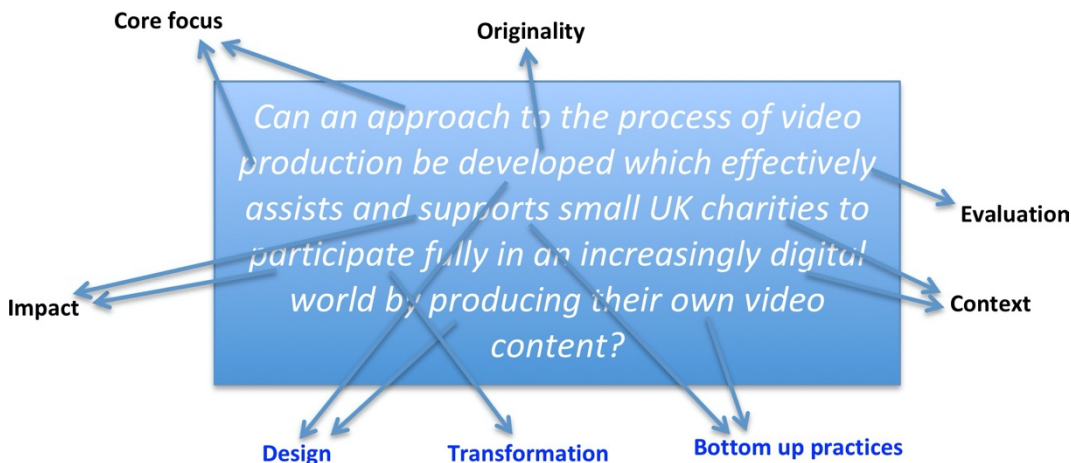


Fig 1. An association of keywords with the text of the research question. Keywords include general requirements of PhD research (black), and some of the intellectual concepts underpinning this study (blue)

Given the complex motivations and purpose for this study, and the interdisciplinary nature of the research questions, this study necessarily involves ideas from diverse specialities of thought and practice; primarily those which concern charities², design (of ASPAC), and moving image production. Secondly, the study touches on other relevant disciplines including management and leadership, and psychology. As part of this overview this section offers three key ideas, each with different intellectual roots, that underpin the study.

1.3.1 The 'fit' of Design

This study is underpinned by ideas from Design. Given that ASPAC could be based on theories from Business Administration, Film Studies, or other academic disciplines, the logic behind the emphasis on Design requires explanation: fundamentally the notion of design as a problem framing and problem solving activity through an iterative (abductive) process is a naturally good fit with the research questions that this study aims to address. This is well illustrated through Beverland *et al*'s (2015) definition of 'design thinking' as:

"... a creative and strategic process characterized by the following hallmarks: abductive reasoning, iterative thinking and experimentation, holistic perspective, and human-centeredness" (p593).

² The sector within which charities exist has many names which represent a range of organisations and activities; for example, 'third sector', 'voluntary sector', 'non-profit sector'. The focus of this study is charities as registered with the Charity Commission, but some of the literature referred to in this study uses broader population definitions. For the purposes of this research the differences between study populations are not as important as their similarities

Self-production within charities could be termed a 'wicked problem' (Buchanan 1992): it combines human and technological factors and needs to be addressed at a variety of levels, for a variety of stakeholders. Design is particularly adept at tackling these kinds of problems; framing issues and building solutions through an iterative cycle of 'hypothesis' generation (i.e. abduction) and testing of a product or service.

Design has been brought to bear at two levels in this study, expanded below: 1) the process of the development of ASPAC, and 2) production activities, the 'filmmaking', which ASPAC supports.

1) Design thinking has influenced the way in which ASPAC has been **conceived** and **developed**. The first iteration of ASPAC (as justified and described in chapter 6) could be conceived in design terminology as a 'prototype' of ASPAC (Sanders & Stappers 2014). It is intended as one of multiple versions of the approach which will be generated during repeated iterative cycles of prototype generation, testing/evaluation, learning and improvement. In this study the first round of evaluation is completed through facilitation of ASPAC in a series of case studies (chapters 7-10). But this study does not complete the process of cyclical experimentation and refinement; although conclusions are drawn from the case studies any future iteration of ASPAC that can be informed by those conclusions is beyond the scope of this study.

2) Secondly, ideas from Design shape the **content** of ASPAC. For the purposes of this study video production is conceptualised as a design process; production leads to a unique end product, i.e. the film, that has been 'created' to serve a defined purpose. A new design process occurs every time a film is made. When the production of a film is viewed within the context of a small charity it presents a particularly 'wicked' problem. The design process of framing the problem (establishing what the film aims to achieve), collaborating (working as a team) and iterating (a cycle of generating possible objectives and ideas for the film, evaluating, learning and refining) are key elements incorporated into ASPAC with the objective of completing a film which is fit for purpose.

1.3.2 Transformation not transaction

The second key idea to bear in mind throughout this thesis comes from leadership theory within the charity sector. Debra Allcock Tyler, former Chair of the Small Charities Coalition, spoke in September 2019³ about a need for change in the way we think about charity work - moving from 'transactional' to 'transformational'. In particular, she wants to encourage the public to engage with charities in a way that is not solely about giving money; '*writing the cheque*' as she puts it, but instead to volunteer their time and understand charities holistically; their wider influence on attitudes and values. This dichotomy between 'transformation' and 'transaction' forms a useful conceptual backdrop to this study as it conceives charities as not simply providing a contracted service level to a set of users, but as an integral part of our complex and multi-layered relationships as donors, volunteers, managers, service users, and ultimately citizens. This view opens doors to consideration of the beneficial effects of both the process of production and finished films in broad terms, for example, in relation to the enjoyment of being involved in a project, the support that members of the public might feel by seeing others' stories which resonate with their own lived experience, peer-to-peer encouragement of volunteers, or the campaigning effects of giving voice to the marginalised. 'Transformation' thereby stimulates new purposes for films beyond fundraising. When it comes to changing public attitudes to charities, communications are at the vanguard, and video offers an important tool of communication.

Underlying Allcock Tyler's choice of words is leadership theory. Tyssen *et. al.* (2014) surveys leadership and looks at 'transactional' and 'transformational' models specifically in the context of project-based work and proposes that transformational leadership works well with teams with little hierarchy, where members have diverse skills, for projects with a high degree of novelty, in an environment of uncertainty. This could be a description of a small charity taking on a self-production video project; the dichotomy between 'transaction' and 'transformation' working at a practical as well as conceptual level, with design thinking offering ways in which non-hierarchical projects can be enacted.

The dichotomy between 'transaction' and 'transformation' is also relevant to production skills training. Conventional training emphasises how to use technology rather than human or story-telling factors. Coffman (2009) advocates a shift in production education from digital media technologies towards "*...the convergence of new resources or the possibilities for collaborative productions*" (p6)

³ Plenary session at VSVR 2019 conference

1.3.3 Complexity

At the root of the research question (see p2) is the idea that different situations demand different treatments, different problems demand different solutions - in lay terms this could be represented by the term 'bespoke'. A significant proportion of this thesis is spent discussing the circumstances, or 'conditions', of small charities as ASPAC aims to be effective within those conditions. This leads us to another key idea underpinning this research - that of complexity.

"... humans, when working together, are a complex open system... Human interactions are ... not always consistent ... creativity occurs on the fringes of complexity". (Curlee & Gordon 2013, p3-4)

When it comes to designing solutions for complex problems, there needs to be an understanding of influential factors and their inter-connections that reaches way beyond the confines of the problem itself. For example, to develop an approach to production in small charities we need to know about the world charities inhabit, the people in those organisations, the interactions with other spheres such as public services, before production processes can even be brought into the equation. The factors listed here barely begin to cover the complexity involved; they change through time and each and every organisation brings a unique subset of factors to the table. Contextual factors are unknowable in their entirety, therefore the problem this research is addressing is limited in its definition, and there will always be factors emerging which, seen in isolation from one another, demand contradictory responses. Therefore a) on occasion, best guesses need to be resorted to when problem solving, and b) when solutions are derived to complex problems they should be understood as one of many possible solutions.

These ideas inform this study because ASPAC, in spite of being honed according to logic and evidence, is just one of many possible approaches that could be developed. It is also likely that a one-size-fits-all rigid approach will rarely work, as each case of self-production within charities will be subject to a different constellation of unknowable factors. Therefore, solutions should be flexible and generalist in order to accommodate for aspects of context will never be understood or controlled, and also for variation between cases. Given that solutions are in essence a best guess, then evaluating them in practice is essential, as testing provides a second stream of evidence. This defines the research design for this study - the context is explored, then a 'best guess' as to an approach that responds to that context is developed, and then evaluated through application in case studies. This process, at its heart, stems from complexity.

1.4 The researcher's ontological position

Underlying this research is the experience, pre-existing knowledge and world view of the researcher. Ontology is a system of belief that reflects an interpretation by an individual about what constitutes the nature of reality. An ontological position describes how we categorise that reality. Within the world of video production ontology could be said to be '*a framework for defining the things, concepts and relationships that describe a domain of knowledge*'⁴. Ormston et. Al. (2013) defines two ontological positions; 'realism' and 'idealism'. The position of the researcher sits most closely within idealism whereby reality is understood through human perception, understanding, and social processes. The researcher is a mature student who studied social sciences and then began audio-visual production activities in 1991 when she taught herself production through volunteering for an international development charity in India. Over the last thirty years she has trained in documentary directing and editing and has worked in television and with many charities, both mentoring inexperienced producers and filmmaking. She has also taught production in Higher Education settings and to community groups. Thus, she has experienced a diversity of production situations, and has observed that understandings around video production are diverse, contested and fluid. There is no common vision of the purpose or process of audio-visual production. An example of this lack of shared conceptualisation of the production process, and the researcher's own position, can be revealed by focusing on one detail of that process; the act of expressing on paper the vision of the film, programme or video to be produced. This is a part of the process that almost every production needs to engage with and yet how it's done is varied, idiosyncratic and context dependent; from two lines in an e-mail to a glossy brochure. The accompanying confusing and imprecise terminology reflects this situation: 'storyboard', 'two-column script', 'filming plan', 'treatment', 'proposal', 'locked-off script', 'description' etc. The researcher has developed her own system of using a three-column table to describe a future film and conceptualises the 'messiness' more generally with a personal ontology that divides production into commercial and non-commercial realms, driven by different producer motivations, and socially constructed communications traditions and systems. These categories are represented in Table 1 as two production 'paradigms' which broadly equate to the 'transactional' and 'transformational' dichotomy (see p 5). The aim of this research is to support small charities to operate within the 'alternative' paradigm.

⁴ From <https://movielabs.com/cwontology/A-Creative-Works-Ontology-for-the-Film-and-Television-Industry-Final-2018-9-24.pdf>. Accessed 16/1/2021

The mainstream commercial production paradigm	An alternative paradigm
The production process is conceived in a linear way, based on discrete production phases: development – shooting – editing – uploading or screening (referred to in the industry as pre- production – production - post-production - distribution). The practicalities of production are also categorised and managed within this conceptual framework.	A designerly vision is brought to the process. Production is conceived as an iterative non-linear process where progress is reflected upon, where stages of production can happen simultaneously and be revisited, where opportunities for regular feedback by stakeholders are built in. How production progresses is determined to a large extent by the editorial needs of the project.
The goal of production is usually a video completed to brief, within a specified budget and timeframe which allows for some form of profit and/or career progression.	The goals are to communicate effectively between those producing the video and the audience, as long as this is achievable within allocated resources, and to learn and be rewarded by the process.
Those involved in production often conceive of themselves as having named professional roles such as ‘director’, ‘camera operator’, and ‘editor’, and work is divided according to role.	Those involved in production work as a team, taking on tasks that are suited to their skills and desires in taking part, and including members with no prior specific production skills.
Creativity is often conceived of in terms of the finished film as product, with certain narrative forms expected, and production values maximised.	Creativity is conceived of in terms of communication, telling an engaging story.
Decisions are made from the top down and management structures are hierarchical	Decisions are made collaboratively in a non-hierarchical team, so often come from the bottom-up.
‘Success’ is based on the end product	‘Success’ is based on both process and product

Table 1. Two production paradigms with the mainstream paradigm broadly equating to ‘transactional, and the alternative to ‘transformational’, the latter corresponding to a paradigm of production for ASPAC.

1.5 Potential impact

Although the primary purpose of this thesis is to contribute to knowledge, this study also aims to be of practical help to the sector. This section focuses on the potential impact and applicability of this study to the charity sector.

Bushouse and Sowa (2012) write of social science research:

“We find that more work needs to be done in improving the applicability of our research for practice ... However, this question of relevance for practice often creates a tension...with the need to conduct research that is recognized as advancing the knowledge base of a discipline.” (p497)

This tension is a risk for this study, however it could be argued that since this quotation was written in 2012 there has been a shift in the relationship between these two purposes for research; just as

the culture of the charity sector has increasingly foregrounded demonstrating impact, so has the culture of academic research. This is evidenced by, for example, the requirement for many research funding opportunities that there is demonstrable impact outside of the academic sphere^{5,6}. With respect to this study the two purposes are by no means mutually exclusive or in tension; a significant aspect of this study's knowledge contribution is embodied within ASPAC, which also forms a substantive practical offering to the sector. In this section it will be shown that not only is there potential for this study to have significant practical applications, but also that charities themselves are asking for research on communications.

1.5.1 Timeliness

Charities are currently on the cusp of change in their use of digital technologies, including those used to communicate: smartphones, social media, and the internet. This research is therefore taking place at a highly relevant moment.

The UK Governments Executive Summary of the Civil Society Strategy 2018 states:

"There is increasing awareness that increased use of data and digital technology can make charities stronger and even better at what they do...but charities are taking time to adopt opportunities."

(Cabinet office 2018, p4)

Although charities are not engaging with video a great deal as yet, there are hints that the stage is set for video to become part of charities' regular communications toolkit:

- The means of production (phones), and the means of dissemination (computing), are now highly accessible. This stems from the almost universal availability and lowered costs of these technologies.
- Social media offers new platforms for communications, allowing for new applications for video. For example charities could celebrate a 10k sponsored run by tweeting the charity's supporters crossing the line, upload a thank you from staff to volunteers on Facebook.

⁵ AHRC Research Funding Guide <https://ahrc.ukri.org/documents/guides/research-funding-guide1/> page 48. Accessed 30th January 2020

⁶ Indeed this research was fortunate enough to be funded by the AHRC who require regular impact reporting.

- There is increasing awareness in the sector that video can be used for a range of purposes beyond fundraising (see chapter 5).
- Asif Afridi from Civil Society Futures⁷ said that, in the past, accountability in the voluntary sector has tended to be thought of only as being related to funders, but more recently there has been a move to consider accountability to service users too⁸. This means that video, a medium that can empower people to tell their own stories, could be poised to take a key role in demonstrating that accountability.
- Asif Afridi also commented on the changing roles and culture of volunteering; *“people want to give their time in different ways to a generation ago – online, remotelyco-produce”*. Volunteers are wanting to engage with causes in novel ways and could be co-producing digital content with charities.
- Finally, when current government strategies are examined, even though rollout has been postponed by Brexit and the COVID pandemic, the intention is clear: *“Building diversity in participation: ... to engage with a diverse range of local voices in the communities in which they operate.”* (Ministry of Housing 2019, p10). An obvious tool with which to deliver such intention is video.

1.5.2 Demand and dissemination

This research can only have impact if there is uptake of the research outcomes by small charities. The potential for uptake is good as there is demonstrable demand for this kind of research. ‘Consultation to Identify Research Priorities in UK Charities and Philanthropy’ (Fiennes & Cowan 2019) is the first research paper to focus on what stakeholders in the sector (mostly charity staff) identify as research priorities. The joint tenth highest priority was summarised in their report as: *“How can charities better communicate the impact of their work to donors, beneficiaries and staff?”* (p5) As video is an effective tool of communication then this study has a strong likelihood of being picked up by the sector. It should be noted here that in their research protocol Fiennes and Cowan decided to exclude fundraising from their study as it *“may well obscure discussion of other topics”* (Fiennes 2018, p4), with financial imperatives dominating charities’ agenda. It is for this reason that fundraising has also been excluded from this study. However, it should be noted that if video content increases awareness of a charity’s work then it does contribute indirectly to fundraising.

⁷ <https://civilsocietyfutures.org> (accessed 23rd September 2019)

⁸ Speaking at VSVR 2019

So, this research has the potential to be useful to charities but there remains the problem of getting the research to them. As John Mohan from the Third Sector Research Centre said: *“organisations need to know if it’s going to be relevant to them”*⁹. Fiennes and Cowan found that the charity community rarely engages with academic research, and there is no centralised repository of charity research in the UK which combines academic and independent studies, so it is important that this research does not languish on paper, and instead finds a new form which is more likely to reach the people it is designed for. Therefore the plan, beyond the scope of this thesis, is to distribute this research as a MOOC¹⁰, or other on-line training platform.

1.6 The structure of the study

On the following page is a table which outlines the skeleton structure of this thesis as parallel conceptual and written narratives. This structure will be revisited in chapter 3 when the methodological narrative of the study will be added.

Chapter number and overview	Conceptual narrative	Narrative of this thesis
1. Introduction	A key observation is made about a problem, and a potential route to resolution is identified. The research question explores this potential solution.	The observation is that charities make few and poor quality films. They can rarely afford professional input so would a structured bottom-up approach help?
2. Literature Review	An examination of the literature informs the problem and adds contextual detail.	Literature on charity video production is limited. However, contextual papers are explored and the relevance of design thinking further discussed.
3. Research Design and Methodology	A description of how the research addresses the problem, thereby contributing to knowledge.	An overview of the research design and methodology.
4. Discovery 1: YouTube explorations	The initial observation is shown to have validity. A more detailed understanding of the problem is established.	A study of YouTube channels and their content shows that the problem is a reality. Additionally, charities frequently make one video but do not then continue. These issues are more acute for smaller charities.
5. Discovery 2: Interviews	Contextual conditions which contribute to this problem are explored, and a refinement of the problem determined.	A series of semi-structured interviews reveals barriers to production. One of the greatest of these is cost, so pursuing a low cost self-production approach is valid.

⁹ Speaking at VSVR 2019

¹⁰ Massive Open Online Course. For many examples see <https://www.futurelearn.com/> Accessed 30th January 2021

6. Formulation; Developing the Approach	In response to the problem as it is now understood, an approach is developed (ASPAC), based on principles from Design. This approach is one of many possible approaches as there are many ways in which a solution to the problem could be envisioned.	The principles of iteration, collaboration and creativity are brought to the devising of a fresh approach (ASPAC) to encourage an increase in the frequency and quality of production and improve the capacity of organisations. ASPAC is based on charities following specific rules and procedures, and using resources which are tailored to the general conditions under which small charities work.
7. Evaluation 1: ASPAC in action	The approach is applied under a range of conditions and data gathered.	Production is facilitated by the researcher with a team from each of four charities.
8. Evaluation 2: The implementation of ASPAC	The extent of implementation of the approach is analysed to inform later findings about the effects of the approach.	In several cases ASPAC is not fully implemented. Issues of implementation are discussed and related to conditions specific to each case.
9. Evaluation 3: Findings	Data is analysed to come to findings on the strengths and weaknesses of the approach, and whether it is meeting its aims.	Findings relating to each of the rules, procedures and resources that comprise ASPAC are discussed. Also evidence as to the extent to which ASPAC has encouraged an increase in the frequency and quality of production, and improved production capacity, is presented and discussed.
10. Evaluation 4: Discussion and findings relating to conditions	Findings are related to the conditions under which the approach was implemented.	Relationships between the circumstances of each of the four case study organisations, and the degree to which ASPAC was implemented and successful are discussed.
11. Modifying ASPAC	Modifications to the approach as suggested by the findings are discussed. These aim to improve implementation and outcomes.	Practical improvements to ASPAC are suggested and discussed in relation to developing the next iteration.
12. Conclusions, limitations of the study, and further work.	The research questions posed in chapter 1 are answered. The generalisability of findings relating to the effectiveness of the approach are discussed. Future development of the approach is considered.	ASPAC has shown that it can be successful as it stands, but more work is necessary to make ASPAC easy to implement for many small charities.

Table 2. An outline of the conceptual and narrative structure of this thesis

1.7 Summary

This study is concerned with developing a bottom-up approach to video production for small charities. Being able to produce their own content may serve to boost participation online and help charities compete in a challenging sector. Ideas from the discipline of Design are brought to bear in the development of an approach which involves diverse stakeholders working as a team and offers an alternative to the commercial model of production, in line with the researcher's ontological position. The approach is referred to as ASPAC (A Self-Production Approach for Charities). This study aims to contribute to knowledge and also to be of timely practical help to the small charity sector who are themselves seeking research into communicating their impact.

Chapter Two: The Literature Review

2.1 Introduction

Vigurs and Oliver (2019), produced a study accompanying that by Fiennes and Cowan on charity research priorities (see chapter 1). This second study systematically examined hundreds of papers, published in the twelve years from 2006 to 2018, on voluntary sector strategy and management (including communications and technology). There is no mention of 'video' or 'film' in their report, and they found only nine journal papers concerned with 'communications'. They write:

"...understanding impact, measuring impact, communicating impact, increasing impact. This 'supply study' found very little current literature about these topics. Little is available... about involving potential beneficiaries." (draft paper p37)

It is clear from their extensive report that this study does not sit tightly within a cluster of closely related studies, rather it is in a field which has been little researched. This study also has a wide interdisciplinary scope. When combined, these two characteristics implicate a large amount of relevant, but not particularly close, literature. So, various strategies have been brought to bear to focus the large field of potentially relevant materials, whilst maintaining the interdisciplinary nature of the study.

2.1.1 Strategies for literature discovery

In a first step the study is broken down into 5 clear parameters (a to e) which can be used as a basis for finding the literature on video production methods. These parameters are:

- a. A context for production which comprises the **UK charity sector**.
- b. That video production happens from the **bottom up**.
- c. That **Design thinking** is involved in production.
- d. That the model of production suggested or examined in the study offers an **alternative** to the broadcast or commercial production model.
- e. And finally that there is an element of developing organisational **production capacity**.

The originality of this study is evidenced by the lack of existing studies within which this particular constellation of parameters is represented.

Strategy 1: Literature on production practices with commonalities to this study

Although there are no studies which feature all the parameters (a to e) which are relevant to this study, there are a number of studies which feature a sub-set of these parameters. This leads to a strategy useful for identifying relevant literature; **research papers that examine video production processes and share at least two of these five parameters**. A sample of studies, chosen to indicate the breadth of production methods in the literature, are listed in Table 3 together with the terminology used to describe production and the parameters common to this study.

	Paper author/s and terminology describing production as applicable (in order of date of publication):	(a) UK social welfare charity context	(b) Bottom-up production	(c) Involvement of Design thinking	(d) Production model alternative to broadcast or commercial production	(e) Developing production capacities
1	Lunch and Lunch(2006) on 'Participatory Video (PV).	Occasionally, but often in developing countries.	Yes	No, not specifically, although some aspects of the production model share aspects of design thinking eg allowing for iteration.	Yes	Yes to developing production capacity of participants, but little examination of the effectiveness of finished videos (See section 2.5 for critiques of PV).
2	Murphy <i>et. al.</i> (2007)on iterative design processes for video production within health contexts.	No, North American health context.	No, although there are some elements of bottom-up practice.	Yes	No	Yes
3	Katzeff and Ware(2007) on 'Video Storytelling' in a charity organising festivals.	No, Swedish charity context.	Yes, but through a videobooth set up by the researchers.	No	Yes	Yes, in order for charities to better understand volunteer stories.
4	Bjorgvinsson (2008) on co-designing videos in a health context.	No, Northern European health context	Yes	Yes	Yes	Yes
5	Coffman (2009) on 'Collaborative Documentary'.	No, North American NGOs rather than UK charities.	Yes, but facilitated by a filmmaker.	No	A production model is alluded to, but not explicitly described.	Yes
6	Bhimani <i>et. al.</i> (2013)on 'User Generated Content'.	No	Yes, but only in terms of content generation.	No	Yes, but for content gathering only. Post production follows a commercial model.	In some cases.
7	Lowgren and Reimer (2013b) on 'Collaborative Media'.	No	Yes, for social media which includes video as a subset.	Yes	n/a as the paper relates to social media.	Yes
8	Green <i>et. al.</i> (2015) on 'Grassroots Documentary.'	No	Yes	No	Yes	Yes
	Paper author/s and terminology describing production as	(a) UK social welfare charity context	(b) Bottom-up production	(c) Involvement of Design thinking	(d) Production model alternative to broadcast or	(e) Developing production capacities

	applicable (in order of date of publication):				commercial production	
9	Blum-Ross (2017) on a range of co-produced films with young people.	No, but is within a UK context.	Yes, but with professionals facilitating.	No	Yes	Yes
10	Wessel (2017) on 'Video Activism' in Syria.	No	Yes	No	Yes	No
11	Terry and Jolly (2019) Using 'PV' and co-production' as a research method .	Yes; the focus is research methods for UK voluntary sector studies.	Yes	No	Yes	No
12	Manuel and Vigar (2020) on 'co-production'.	No, but it is based on UK communities.	Yes	No	Yes	No

Table 3. Commonalities between 12 studies on video production methods and the five key elements of this research.

Strategy 2: A second strategy is the **examination of each of the five parameters (a to e) through literature from a variety of disciplines**. This examination includes papers in Table 3 which inform two or more of the parameters, but is not confined to those papers, particularly for the two parameters least represented in Table 3: (a) the charity context for video production and (c) the application of design thinking to the 'problem' of video production.

Strategy 3: Lastly, literature from a variety of disciplines was sought which highlights **debates on video production practices which have a social improvement aim and/or which involve marginalised participants**. This literature discovery strategy seeks papers which can offer relevant critical standpoints. Again, as for strategy 2, a few of these papers are included in Table 3 as they are based on research into production practices and include 2 or more of the parameters (a to e), others are purely theoretical; critiquing the field.

2.1.2 The structure of the literature review

Taking into account the literature implicated through the three strategies above, this chapter is structured as follows:

- In section 2.2 the focus is the **context (a)** of the study, that is to say the general conditions of small charities which bear relevance to video production. By understanding the context in more detail, the problem that this study addresses becomes clearer and more nuanced, and the development of ASPAC can take into consideration any subtleties that are revealed. As part of this contextual literature 2.2 includes a section which discusses audience engagement

with video – which is also relevant to understanding what makes an **effective film (e)**.

- Section 2.3 focuses on **bottom-up (b)** production practices, and those which offer an **alternative (d)** to the mainstream broadcast or professionalised model. As ASPAC is based on **design thinking (c)**, 2.3 also includes studies that explore the use of design or co-design approaches. Literature in this section is evaluated with the aims of this study in mind; that is, the quality of the videos and/or the capacity of the organisations to produce them.
- In section 2.4 debates in literature relating to production practices for social improvement aims are presented and their positions relative to this study explored.
- Finally in section 2.5 ideas from **Design (c)** which can feed into the development of ASPAC are examined. This chapter finally considers the medium of video and what makes an **effective film** and **improved production capacity (e)**.

2.2 Small charities: Understanding of the context of video production (a)

There is surprisingly little literature about the charity sector which includes video production, and nothing that could be identified on video in small charities. This necessitates examining contextual aspects of this study through papers that do not reference video, and which are concerned with the non-profit sector in general, rather than small charities. This literature review is not intended to capture every contextual influence on this study, but it does aim to cover a wide range of relevant aspects of that context, from a range of perspectives. To that end four key areas have been identified which offer insight into a range of contextual factors that could influence in-house charity video production, and it is these four areas that are examined here in section 2.2:

1. The financial context
2. The management, and operational structures of small charities that are relevant to production
3. The purposes of video communications in small charities
4. Types of narrative in charity videos

These areas inform the research in two ways:

- By indicating the kinds of challenges, specific to the small charity sector, that any new approach, including ASPAC, needs to consider.
- By identifying context-specific topics which are not represented in the literature and which

this study must address before any approach can be developed.

At the level of the whole charity sector the literature is helpful in developing an understanding of 1 and 2 above - the financial, organisational and operational characteristics of charities. However, there has been very little research done on the role of video in the communications of charities; how they are produced, what their messages are and who they are intended to reach, so the purpose of charity films (3 above) and discussions of charity film narratives (4 above) are missing from the literature. Therefore, before ASPAC can be formulated some considerable effort needs to be invested in the first stage of research to understand these specifics a little better (see chapter 4).

2.2.1 The financial situation

Overall charity incomes are relatively static; according to the NCVO Almanac 2019¹¹ (using data from 2016/7) voluntary donations from the public and government funding through a variety of routes remain the largest income sources, but both of them have plateaued. Sir Stuart Etherington, former CEO for the National Council for Voluntary Organisations (NCVO) called the situation *'running to stand still'* as far back as in 2015¹². Income grew in the last year for the largest organisations but fell for all others. Since the financial crisis in 2008 direct grants from government have fallen which, although a minor proportion of overall charity income, has hit smaller charities hardest.

Public contracts are now the largest income source for UK charities (45% according to the NCVO 2019 Almanac), a state of affairs Evers (2005) refers to as *'hybridization'*. Cornforth (2012) summarises the situation as:

"...many voluntary and non-profit organizations have moved from providing services that supplemented public provision to being direct providers of what were previously regarded as core public services. At the same time, there has been a shift in much government funding of non-profit organizations from grants to contracts, accompanied by increased performance monitoring and inspection." (p1120)

Contracts are disproportionately awarded to larger charities that can benefit from economies of scale

¹¹ Published online at <https://data.ncvo.org.uk/> (Accessed 5th October 2019)

¹² See <http://www.thirdsector.co.uk/sector-income-government-grants-contracts-fell-17bn-two-years-says-new-civil-society-almanac/finance/article/1350314> (Accessed 11th October 2016)

by bundling multiple contracts. Contracts often have a relatively short lifespan leading to a high degree of ‘churn’ in the sector which makes investment in staff skills difficult. Both these issues affect smaller organisations disproportionately. Yet the rhetoric of the Conservatives’ ‘Big Society’, which peaked around the 2010 general election, put the community and voluntary sector at the heart of social inclusion and policy reform, with David Cameron stating that he wanted to make it easier for civil society organisations to work with the state (Alcock 2010). These ideas have persisted under other names, with the government’s 2018 ‘Civil Society Strategy’¹³ advocating public, civil society, and even private sectors working together. With a decade of cuts in public spending, the relationship between economic sectors has become ever more complex, with private and third sector organisations competing, or collaborating, for dwindling public sector contracts, leaving charities which are small and local even more vulnerable to changes in commissioning and increased competition (Vacchelli *et. al.* 2015). This move closer to public services, akin to the ‘transactional’ model discussed in chapter one, has ramifications for charities, putting them into competition with one another and thereby closing some (Alcock 2010). So charities need to be able to communicate their points of difference in order to compete; Hogg and Baines (2011) describe that difference as a:

“greater ability to engage with and understand the needs of individual service users and communities than statutory or private sector providers.” (p346)

On the one hand these conditions make it difficult for charities to get off the ground with video, but on the other hand, as a storytelling and emotional medium, video lends itself to communicating these differences.

Another aspect of charities financial context that has ramifications for video production is that funding is usually tied to specific projects or outcomes and often does not include components for capital spending, overheads or organisational development.¹⁴ An example is small project funding from the Heritage Lottery Fund¹⁵. This financial structure brings with it various negative effects (O'Neill 2016), including turmoil which results from lurching from one project grant to the next with little opportunity to invest in the longer term; making it difficult for charities to spend on non-core work, including video. So, engagement with video often drops off a list of priorities for many smaller

¹³ <https://www.gov.uk/government/publications/civil-society-strategy-building-a-future-that-works-for-everyone> (Accessed 6th May 2021)

¹⁴ For examples of funding conditions see pdf document ‘Sharing Heritage application guidance’ available at <https://www.hlf.org.uk/looking-funding/our-grant-programmes/sharing-heritage> (accessed 24th May 2016) From pdf document ‘Awards for All England guidance notes’ available at <https://www.biglotteryfund.org.uk/global-content/programmes/england/awards-for-all-england> (accessed 24th May 2016)

¹⁵ An example of a project the researcher worked on that fits this funding pattern is ‘Their Lives Beneath our Feet’, a film made with a theatre company and a school in a deprived urban area <http://www.locallearning.org.uk/film.html> (accessed 24th May 2016)

charities; the high costs that come with professional production are out of the question. What bearing does this fairly bleak, competitive and insecure financial situation have on this study? Even if organisations are motivated to engage with video, finances are a barrier. So, any approach to production has to be extremely cheap and build capacity. In-house production may be the only option for small charities.

However, although self-production has perhaps been made necessary by the financial situation, it also brings with it the benefit of supporting the culture of small charities. Bode and Brandsen (2014) talk about the scaling up which results from financial pressures as watering down the distinctive attributes of the third sector that made partnership attractive in the first place. Their concerns are shared by others (Harris 2001, Billis & Glennerster 1998). This offers an additional argument for research into the development of bottom-up video practices within small organisations, as they support the democratic, voluntary and community-based culture that is seen by these authors as being at risk.

2.2.2 Management and operational structures

Harris (2001) demonstrates that, in terms of management, the charity sector is distinct from other types of organisation. She paints a picture of a fictional charity with:

- Complex financial and governance issues that need careful management,
- Passionate but untrained staff, often driven by high moral principles and the desire to make a difference,
- Stakeholders with contrasting, and not always reconcilable, visions for the organisation.

The characteristics Harris describes are well documented and expanded in other more recent studies. For example, in the papers presented at the Voluntary Sector and Volunteering Conference 2019, speakers talked about job insecurity and unpaid overtime being high in small charities (Shelly Talbot), trustees often not being well equipped for their role (Clare Stuart), the challenges of attracting, developing and maintaining talent (Kiran Chohan, Uwe Napiersky and Bahar Ali Kazmi), and the challenges of managing, training and supporting volunteers (Anne Marie Green and Jeena Ward, Ailsa Cameron and Eleanor Johnson). Many challenging aspects of charity management and operation

have also been observed by the researcher in her own practice such as a lack of computer hardware and current software, part-time workers not being able to meet face-to-face, high churn of volunteers etc. Of particular note to this study is the difficulty of telling stories when people are volunteers or hired on a temporary basis (Katzeff & Ware 2007, paper 3 in Table 3).

In terms of small charities specifically, a minimal number of staff each take on multiple roles in the organisation. This can make some management issues easier e.g. communications between staff, but also brings challenge because not all the skills needed to run the organisation will be represented within that staff body. Skills gaps are a big issue for the sector as a whole and this is particularly the case with digital (i.e. online activities, including content). In fact, the 2019 Charity Digital Skills Report, CDSR, (Amar 2019) states that more than half of charities have no digital strategy. Skills related to communications planning are often lacking, as is digital leadership, both for staff and trustees, and particularly in small organisations (Lynch 2019). The CDSR suggests that organisational culture is also a big issue, with management and trustees alike often not prioritising digital activities. And a third of respondents from the sector believe that their charities lack confidence with digital. Despite these insights, John Mohan¹⁶ of the Third Sector Research Centre says there is still a great need to further research the internal workings of charities.

So, in summary, charities have little experience with digital and are struggling to keep up with societal changes in that sphere. This is a difficult sector in which to introduce new practices, and one where there is little room to take risks. However, the CDSR also contains the message that digital could be rising up charities' agendas.

Taking this into account ASPAC will need to be flexible to accommodate a variety of prior skills, start from basic principles to accommodate those who have very little digital experience, and bring diverse stakeholders together, securing buy-in from both management and trustees. ASPAC will also need to be simple to enact, and transparent from the outset, in order for managers to see its benefits and adopt it.

¹⁶ Speaking at Voluntary Sector and Volunteering Conference 2019. The Third Sector Research Centre is based at the University of Birmingham

2.2.3 Purposes of communications

If we take a general view of time-based forms of communications then broadcast media is frequently produced with the aim of audience maximisation (number and reach), or to get noticed, or to fulfil a public service remit. Commercial media is often produced to sell something, and social media is often produced simply to grab attention. But these drivers of production are not necessarily dominant in the charity sector, which state of affairs offers another unique aspect to this study. So, what is the purpose of communications in small charities?

There is a single word answer to this question: ‘fundraising’, i.e. survival in the difficult financial climate described earlier in this section. Even when communications are not directly appealing for funds, they are demonstrating impact to funders. Fundraising has such an impact that when Charity Futures¹⁷ conducted research into what charities wanted on the research agenda they decided to exclude fundraising as it ‘swamped’ all other issues. For this study the researcher has also decided to exclude direct fundraising, although not indirect fundraising through the demonstration or evaluation of impact.

So, fundraising aside, when we focus in on video there are few clues from the literature as to the purpose of charity video. Katzeff and Ware (2007, paper 3 in Table 3) describes how an organisation could potentially use the materials gathered from a video booth:

“For instance, the material could be used for introducing new volunteer workers to their roles and relating social information concerning the culture of volunteer festival work”. (p384)

and Coffman (2009, paper 5 in Table 3), in her introduction states:

“Many organizations also recognize that ‘getting their story told’ on film or video is important, both for promotional reasons (gaining audiences, donors, grants) and for journalistic ones (gaining political exposure in their communities) ”(p62).

However, Coffman is not countenancing in-house production, instead she talks about hiring a filmmaker. Fischl and Saxton (2014), discussing charity communications, write about developing trust

¹⁷ An independent think tank collaborating with Oxford University <https://www.charityfutures.org/about-us/>

in an era where there is a degree of mistrust of charities by the public. They lay out a typology of communications in which they talk about 'wooing' the audience through positive messages which motivate and reassure. They are part of a general shift that has taken place over the last twenty years away from eliciting shock and pity in the audience, towards showing life-affirming impact.

With limited literature identifying and classifying the purposes of charity video production the study itself must be designed to explore the purposes of charity video, before ASPAC is formulated (see chapter 4).

2.2.4 Types of narrative and story

There is an absence of a generally agreed definition of the terms 'narrative' and 'story'. For the purposes of this study 'narrative' means the overall form and structure of a film; its trajectory of meaning. For example, whether there is an emotional turning point, a reveal in the plot, or a call to action. By contrast 'story' is all the individual moments of sound and vision that come together in a particular order through the process of 'storytelling'. Who do we see? What are they doing? etc.

With no literature found on the kinds of narratives and stories small charities relate through video, there is again a need to examine this area in this study (see chapter 4). However, there is contextual information on how video engages and motivates an audience which can be sourced from literature from a variety of disciplines. This is useful as it informs the development ASPAC, providing information on what audiences find engaging; a vital ingredient of an effective end product. There are a number of studies examining 'persuasion' which is relevant to some charity video applications. For example, Hinyard and Kreuter (2007) report the potential of using personal narrative to communicate and effect changes in health behaviour:

"Traditionally, cancer prevention information has been presented in didactic and expository ways to educate, engage, persuade, or activate the public. More recently, narrative forms of communication are emerging as promising alternatives for achieving these and other outcomes." (p222)

They uphold the theory that personal involvement in a subject, both in the topic and the emotion carried by a narrative, promotes better engagement with that subject. This is important as many charity videos are made not for general audiences, but for specific and small audiences who are

highly invested in the subject. For example, the researcher has in the past produced videos about the experiences of living in an adolescent mental health unit, made for very small audiences of parents and sufferers for whom the communication has a high relevance. Kreuter *et. al.* (2007) takes their exploration of narrative beyond 'persuasion';

"We assert that narrative has four distinctive capabilities: overcoming resistance, facilitating information processing, providing surrogate social connections, and addressing emotional and existential issues."

They argue that, as their cancer narratives are based on the lived experience of others, they cannot be discounted by the viewer even where that experience is atypical and the viewer reluctant to hear the message.

"...the use of narrative might prove of particular value ... when over-whelming emotions are arising and focusing on complex didactic information may be difficult." (p225)

This is relevant to charity videos as videos aimed at service users are often communicating with emotionally fragile people. Kreuter *et. al.* also advocates the use of narrative to help audience members recognise their own stories in others' experiences and thereby engage with the content. This is supported anecdotally through the researchers own experience of the launch of an Eating Disorders video based on one family's experiences¹⁸; other families reported feeling comforted by hearing and recognising their experiences, and hopefully thereby engaged with the treatment information wrapped around the film.

Authors from Media Psychology also argue that biographical and emotionally charged narratives engage audiences. Konijn (2012), provides a useful overview of research into the engaging effects of emotions.

"It is generally understood that emotions serve an attention-grabbing function and motivate people to focus their attention on distinctive information or objects." (p194)

However, Konijn acknowledges that this field has focused mainly on entertainment. Green and Brock

¹⁸ This video and its accompanying resources can be viewed at <https://cchp.nhs.uk/cchp/explore-cchp/eating-disorders>. Last accessed 4th December 2019

(2000) found that ‘transportation’ (defined as ‘*absorption into a story*’) was enhanced by personal experience of the topic. Their research was based on fiction texts but they argue for its applicability to diverse media, and fact and fiction. From the researcher’s anecdotal knowledge charity videos tend to be factual, an attribute enhanced by a frequently amateur aesthetic that creates a sense of authenticity. Brian Winston used the phrase ‘*frisson of the real*’¹⁹ to describe the extra power a film has when the audience know it is documentary, or even if it is just ‘based on a true story’.

These papers, although seemingly far from the core of this study, are highly relevant; they indicate that in-house produced charity video has the potential to be engaging through telling personal relatable stories and that the roughness and sense of authenticity of DIY/amateur production may well actually be an asset in that engagement. They also raise the question as to whether high production values or slickness, which are challenging to achieve through DIY production processes (Coffman 2009, paper 5 in Table 3), are perhaps not as important an aim for finished films as authenticity. As JessicaMason, former head at YouTube for Good (which publishes charity videos) says:

*“On YouTube we find that authenticity and storytelling tend to be more important than the quality (production values) of the video”*²⁰.

Referring back to Fischl and Saxton’s work on charities gaining trust from the public, there is also a case to be made for not having slick end products as they would make stakeholders suspect spending has been mis-directed to communications, rather than work with service users.

Similar useful insights, specific to charities, can be gained by looking at the field of Marketing. Although the proposed study does not focus on charity fundraising, Marketing research on the elicitation of sympathy is relevant to many of the potential purposes of charity video, *e.g.* showing the charity’s work to funders. Small and Verrochi (2009) examined reactions to facial expressions in charity print adverts. They found sympathy encourages giving, that personal experience of misfortune makes the viewer more sympathetic and, akin to Winston above, that emotional effects are stronger for identifiable ‘victims’ than statistics. This effect operates at levels of minimal identification (Small & Loewenstein 2003), so perhaps even anonymous on-screen contributors will

¹⁹ ‘Frisson of the real’ was a term used by Brian Winston during a lecture at the National Film and Television School, 1995.

²⁰ Jessica Mason quoted on Just Giving Blogpost re a workshop she gave. <http://blog.justgiving.com/five-top-tips-for-using-youtube-for-charity-videos/> (accessed 7th June 2016)

be engaging for the audience if there are points of recognition of their experience. Waters and Jones (2011) analysed charity YouTube videos from the marketing point of view, potentially offering useful insights to this study, but disappointingly they only sampled from the top 100 YouTube non-profit channels; thereby focusing solely on well-funded, generally externally produced, videos.

In terms of the relevance of this knowledge to ASPAC, it is clear that stories that tap into audience emotions should be supported, with particular emphasis on individual biographical narratives which can be powerful, persuasive and provoke action. Given that the very nature of the social welfare charity sector is to improve lives, it offers rich opportunities for both personal and emotive storytelling through narratives of lives changed by charity interventions. The literature supports an argument for including within ASPAC the possibility for service users/beneficiaries to tell their own stories; first person storytelling is extremely engaging, and if the audience is aware of service user involvement in production this can only enhance a sense of authenticity and trust.

2.3 DIY/Bottom-up video production models (b)

In this section some of the papers in Table 3 are examined in more detail, offering examples of literature on bottom-up production practices which can both inform and be compared to ASPAC.

2.3.1 Participatory vs DIY video production

Lunch and Lunch (paper 1 in Table 3) write on an approach to video production referred to as 'Participatory Video', or 'PV'. There are many studies represented in the literature on PV, which is a bottom-up model of production. PV empowers groups to drive social change, through the provision of resources and training in production techniques by a third party, thereby handing over technical and editorial control to citizens. However, there are some key differences between PV and the kind of 'DIY' in-house production that is the focus of this research. Firstly, PV focuses on handing over the means of production to marginalised groups or communities, rather than collaborating with groups. In contrast, for the purposes of this study, it is likely that some editorial control will lie with charity managers, as they are key stakeholders. Secondly, PV is based around the needs of participants (Shaw & Robertson 1997), and as such tends to emphasise process rather than end product (Murphy *et. al.* 2007, Lunch & Lunch 2006). This study similarly aims to build production capacity in organisations, but because it revolves around the needs of the organisation, additionally the quality and utility of the finished video takes equal priority in driving the production process. Lunch and Lunch provide an excellent review of PV methodology, which simultaneously serves as a practical

handbook. There is also a 'toolkit' for rights-based PV available (Benest & Flower 2010). PV informs this study in terms of offering a process for sustainable social change which brings specific, often hidden, knowledge to a wider audience. Tremblay and Jayme (2015) demonstrate PV:

"...as a creative avenue to capture and nurture valuable knowledge often on the periphery, which can have powerful impacts when brought into centre stage." (p298)

Lunch and Lunch, and Benest and Flower also offer useful examples of alternative production models where decision making is group-based, rather than 'director' and 'producer' led. They express the PV model step-by-step, as an 'how to' guide, which offers useful insight into both the content of a PV production process; for example, which aspects of a production process need significant attention when working with inexperienced producers, but also an example of how to structure and communicate an instructional guide to production. This practical break down of process informs details of this study, both illuminating what ASPAC needs to cover, but also in the structuring of ASPAC. Literature on PV is also useful from an ethical point of view as there are commonalities between working with citizens to empower them and working within charities; for both the highest ethical standards are required, imbalanced power relationships need to be addressed, and sensitivity is needed to work with vulnerable people. Although it would be possible to conduct PV studies within UK charities no such studies have been found, perhaps because most PV is focused on action for political or social change in the developing world. However, if observations from the researcher's own experience are brought to bear then strong parallels can be identified between the benefits of PV and collaborative filmmaking in charities. For example:

- The researcher notes that at Barnardo's South-West, with whom she has worked on bottom-up 'film projects', managers invested in production by a youth worker and a group of clients to give young people a voice, to help raise young participants' confidence, and encourage them to participate in other projects. These observations are backed up by the literature which includes papers on individuals gaining improved control over quality of life (Tremblay & Jayme 2015) and positive personal development (Shaw & Robertson 1997); developing less deference to those in charge, generating self-determination and self-reliance, encouraging pride, promoting reflection and a sense of self etc.
- PV also offers *"...a tangible tool and 'best practice' model ...in feeling a connection to that community, in a way that is led and represented by the community"* (Tremblay and Jayme, p307). The researcher collaborated on a project with young people at an in-patient psychiatric

unit. The production (which was not PV, but where the young people had editorial control) not only strengthened the feeling of the group as a community, but also communicated the strength, positivity and identity of that community to the outside. This fits with Shaw and Robertson's benefits of PV in encouraging trust in a group process, engendering a sense of belonging, and empowering the group, mirroring Checkoway's benefits of youth participation in general (2011).

2.3.2 Professional vs DIY in-house video production

Green *et. al.*'s 'Beyond Participatory Production: Digitally Supporting Grassroots Documentary' (2015, paper 8 in Table 3) sheds light on the difference between professionally-led production and a grassroots model with a minimum of professional input. They initiated and evaluated two parallel videos made with an opera company asking:

"What are the fundamental differences between professional and non-professional video production processes, the different values brought to these processes and the essential qualities that distinguish UGVC²¹ from professional content in this context, and vice-versa?" (p3157).

As an examination of bottom-up production, this is a highly artificial situation organised around the identities of the team (being professionally involved in opera production) and their production skill level (none). The scene was set, the participants recruited, their actions observed. Although the films produced were not charity-based, the comparison between professional and grassroots production reveals some pitfalls and weaknesses of a relatively unsupported bottom-up model; offering pointers to the challenges which ASPAC will need to address in this study. For example, although the researchers provided a group editing platform, the project remained unfinished because of a lack of organisational structure. The researchers also saw participants involved in individual production activities that were then not brought together collectively by the team. They list technical and aesthetic problems with the footage that tend to make it dull to watch and difficult to edit, for example poorly recorded sound and static shots. Again, these findings are all replicated in the researcher's implicit knowledge of working with people new to filmmaking. Green *et. al.* also suggest a number of solutions; in essence these involve injecting more structure to the production process, particularly in pre-production (planning), and post-production (editing). It is unsurprising that they

²¹ User Generated Video Content

reached this conclusion, as the authors grassroots production model includes minimal intervention; they provided a brief, they made sure contributors had access to phones for recording video, and an editing platform. They also provided an assistant who had no background in video and appears to mainly have been working for the research team rather than the production team. The researchers did not provide the group with ideas about how they might collaborate, nor did they advise the group on pitfalls of production or suggest a process. With little guidance, and little incentive to succeed, it is perhaps not surprising that this group did not collaborate effectively, and no documentary was completed. It could be argued that without the production team being involved in the development of the brief and with research methods tending to the observational, this study allowed neither freedom of self-expression for the participants, nor the support necessary for effective production. By contrast, the aim of this study is to work with groups who are already motivated to produce video content. They will set their own brief and will be offered an approach - ASPAC - which actively structures and supports production. ASPAC's aim is to nurture knowledge and carve out a space for production; allowing creativity to flourish and encouraging a shared editorial aim which benefits the organisation. These aims reveal fundamental differences between Green *et.al.*'s research, and this study. That said, their paper does reveal some advantages of bottom-up production that are not merely cost-saving, and which in turn have a positive effect on the end product. They found that the act of filming strengthened social relationships, that access to situations and contributors was better for the grassroots team than when an outsiders had come in to film, and that contributors were more open. The grassroots producers were *"more attuned to contextual sensitivities during filming and were afforded a greater degree of trust by their peers within the subject community."* (p3164). Consequently, the material that was edited was thought to be more *'intimate'* and *'realistic'* than the professionally made film. If we consider these findings within the context of social welfare charities, they match with the acute need for working sensitively and ethically with vulnerable clients. They also match some of the purposes of many charity videos; to get close to, and then communicate, the experiences of clients whose lives have been changed by the charity's work.

2.3.3 'Community engagement' vs DIY in-house video production

Murphy *et. al.* (2007, paper 2 in Table 3), bring an *'iterative design process'* to films for health promotion for the Farsi-speaking community in Canada, developing a model of video production in which that community participated, but where professionals carried out the technical aspects of production to ensure a high-quality end product, for broadcast on local television. This paper is important to this study because it overtly offers an alternative approach to production; stating that

the research challenges the commercial linear process of ‘pre-production, production, post-production and review’ (which in laymen’s terms could be thought of as planning, shooting, editing and distribution). This paper also has relevance in that they suggest bringing elements of Design thinking to the problem, thereby taking a non-linear approach:

“The iterative design cycle is that assessment and analysis is undertaken in order to give feedback to the process to improve the design.” (p390)

However, when the process is described in closer detail, it appears to be more akin to standard television production (indeed the professionals brought in were from the television industry), with the addition of consultation with the community at each stage. For example, *“Draft edits of the productions were reviewed and commented on by community members before the final cuts were made.”* (p392) Thus, the practicalities of the production were not as radical as the previous statements suggested – the community members are not taking on craft roles, nor are they fully participating in big creative decisions and it is questionable whether the community have any significant editorial control, instead being involved in ‘*fact checking*’. Nor does it appear that this is a truly iterative process with periods of reflection and re-working, thereby negating the parallel with Design.

Green *et. al.* with their ‘Grassroots Documentary’ on an opera production, and Murphy *et. al.* with their ‘Community Engagement Model’ for healthcare videos, are both trying to explore alternatives to the mainstream model but take opposite tacks. The former rejects structure to such an extent that the production of the video falters, the latter hands over so little responsibility to the community that editorial relationships are unequal, and the mainstream model appears to predominate. Thus, they both inform, but do not correspond to, this study, which aims to learn from mainstream practice, but offer a structured alternative approach that anyone can use, which combines production decisions, craft skills and editorial control.

2.3.4 Alternative production practices (d)

There are a number of papers which provide structured processes for production, with an emphasis on re-formulating and innovating production processes and then providing guidelines or instruction in their use. There are multiple studies on creating bottom-up videos from User Generated Content, ‘UGC’ (e.g. Bhimani *et. al.* 2013, paper 6 in Table 3). They share neither the aims nor the charity

context of the proposed study. The charity context here is important as much UGC, as seen on YouTube for example, does not have a substantive message, tends towards values associated with entertainment. Most suggestions for processes associated with UGC rely on professionals to manage and edit content. Thus, this production method bears little relevance to ASPAC. Other examples include Elliot *et. al.* (2014) who suggest health professionals could make videos in house for health promotion as long as they are 'short' (30 to 180 seconds) and simple. The authors offer a straightforward list of video uses, and a glossary of video terms to assist would-be producers. This simplistic approach does not make any accommodation within the suggested production process to adapt to the context in which production is taking place – this paper is 'one size fits all' linear production instruction. Shears (2006) writes about the use of video in medical illustration and offers a 'how to' guide for producing videos for doctors. He takes us on one step from Elliot *et. al.* by being clear that narratives and working with vulnerable people need to be discussed.

"...the technical aspects of video form only part of the set of issues for consideration and that video producers also need to think carefully about the way they plan their projects and the way they work with their clients" (p54).

But again the linear approach to production is dominant, with tasks listed in categories of 'pre-production', 'production' and 'post-production'. Despite the replication of mainstream production process, this is a rare paper where the researcher sees her own anecdotal experiences of the current problems with production in the charity sector reflected, where Shears expresses concern about a lack of focus when it comes to considering audience, a lack of understanding of content, and a characterisation of a video as its distribution and a duration, rather than as communication:

"If they want a video suitable for patients, students and consultants, then you know there is a problem – it is not likely to be possible to make a video which each of those groups can both understand and use to expand their knowledge...potential clients have contacted me without having any real idea of what the video they want to commission will be about: 'We just need a video to show at our conference'" (p55).

Coffman's 'Documentary and Collaboration: Placing the Camera in the Community' (Coffman 2009, paper 5 in Table 3), advocates collaborative production for social good, and reviews some North American examples, including work with 'non-profits'. She offers an overview of areas for consideration when producing collaborative 'documentary'. However, what Coffman means by

‘collaboration’ is between filmmaker and communities, as opposed to within a community such as a charity. But she has a number insights useful to this study:

- Filmmaking is not a high priority in many communities, and is ‘*supplementary*’ to other activities.
- Community involvement offers an authenticity to the end product.
- There is a tension between the benefits of inexperienced people filming and the quality of the end product.

2.4 Critical debates.

The literature review thus far has reported on a number of different production practices and outlined their limited commonalities to this study. In this section we move from praxis to theory and identify some of the intellectual debates and critiques of non-professional modes of production and the resulting video content. These debates are multi-disciplinary but mostly centred on cultural geography and sociology. Included here are examples of theorising of production praxis as research method and also outside academia.

When considering critical debates around the use of non-professionally produced video it is important to be mindful that production and distribution only became possible on a large scale relatively recently, through the ubiquitous access to phone cameras and the internet. However, the preceding development of semi-professional and home video cameras did allow for forms of participatory production and co-production and, with approximately three decades of research on these methods, a significant critical body of literature is available. This rapid evolution of production practices leads to the first problem highlighted by the literature; a degree of inconsistency and opacity in categorisation and terminology. We have already seen in Table 3 a variety of terms used in this field. Askanius (2014) lists:

“Participatory video, radical video, alternative video, community video, development video, guerrilla video, underground video, advocacy video, DIY video, subversive video, labor video journalism, video for social change...” (p453).

This reflects the messiness of the field as *“new communication practices are diffusing and destabilizing the boxes and labels academic and practitioners have worked with so far”*. (p455)

Even the notion of PV, which appeared to be a well-defined practice in the noughties, is contentious. High *et al.* (2012) maintain that the field is so diverse and extensive both within and outside of the academy, that it is impossible to come to a fixed definition. A more useful term to describe the object of this study is perhaps *‘alternative media’* (Atton, 2014). According to Atton *‘alternative media’* is that which is available to ordinary people without professional training, without the need for significant financial investment and produced outside of media institutions.

The term *‘participatory’* in literature now covers a much broader range of practices than the earlier Lunch and Lunch PV handbook. High *et al.* (2012) advocate thinking of PV not as a fixed process, but a set of values, thereby including a wider variety of production methods and techniques. Contextual influences are increasingly accounted for in PV praxis. Walsh (2016) states:

“... for participatory video to make good on its promise as an emancipatory tool, systemic and institutional limitations must be laid bare, and underlying assumptions around analyses and methods further teased out and interrogated” (p 406).

She presents a multi-faceted critique of PV maintaining that, by promoting the power of the local knowledge of individuals, PV draws attention away both from wider structural issues, and other routes to empowerment. Although evolving, PV does retain its original aim of social change through offering voice to the unheard. In the academy, criticism of PV theory and research is that it tends to be overly descriptive and celebratory of the handing over of production and there are calls for a more critical evaluation that challenges the assumed positive effects of giving voice, questioning whether PV really combats inequality or changes local power dynamics (Milne, 2016. Walsh, 2016. Shaw, 2016.). Mistry *et al* (2016) critique any assumption that all stakeholders share the same vision of the aims of PV, after all the initiators of PV projects are rarely the same group as the beneficiaries, and some authors are concerned that participants discourses may even reinforce the status quo (Rogers, 2016. Plush, 2015.). Blum-Ross (2017, paper 9 in Table 3) questions whether ideals of empowerment in participatory youth media are at odds with the realities of participatory media projects on the ground. At every stage; funding, deciding on issues to highlight, realising projects, and distributing media, there are decisions that could result in limiting *‘voice’*. She sees the power relations between adults facilitating projects and the participating youths as problematic, worries that young people tend to fulfil stereotypes in their choice of subjects to pursue, and is concerned about the failure of

projects to find an audience. The latter chimes with writings on visual methodology by highlighting a debate between whether a media object has meaning in itself or only when seen. There are also criticisms that researchers do not follow up on the effects of participation after a project is completed (Manuel and Vigar 2020, paper 12 in Table 3).

These criticisms are mirrored outside the academy. Plush (2015) bemoans '*a naive view within institutions that creating opportunities for voice alone will inherently lead to social change or justice*' (p62). The critiques of PV form part a wider trend of questioning assumptions about the democratising effects of participation and digitisation (see Taylor and Gibson, 2017, writing on the heritage sector).

The recent broadening definition of PV perhaps increases its relevance to this study as some manifestations of PV praxis, but not PV's ideals, look increasingly like the self-production aimed for by ASPAC, and thus raise a range of resonations and criticisms that require consideration. For example:

- Milne (2016) discusses PV as "*the use of filmic practices to engage and co-produce a conversation/research with people according to their interest and potential*" (p402). The process developed in the course of this study aims to empower, develop latent 'potential' in producers and support them to the point at which they can be inspired to continue. However, for Milne engaging people in conversation or research focuses on the content their filmic practices reveal, whereas this study is primarily concerned with production techniques themselves.
- Another way in which critiques of PV may appear to resonate with this research is referred to by Walsh (2016) as the 'romance' of community. She describes the attribution of not having a voice to a shared lack of confidence as '*almost patronising*'. Yet later in this study evidence is presented that lack of confidence is one of the key issues in charities not engaging in video production. It could be argued that Walsh's criticism does not apply in this case as the problem for charities is not a lack of confidence in knowing what to say, but how to produce video that speaks.
- Finally, Walsh discusses the longer term aims of PV as removing any production dependency on outside agencies. This chimes with the aims of this study.

If we look at a different context, that of international development, some authors maintain the community building power of PV (Tedesco, 2013, on Brazilian Homeless Workers Movement), and in

extraordinary situations such as the Syrian conflict, video activism has humanised anti-government forces (Wessel, 2017, paper 10 in Table 3). But Plush (2015) offers insights into tensions inherent within PV practice for development. In the UK there is a relatively high degree of shared understanding between policy-making institutions and PV practitioners about raising citizen voice. This cannot be assumed in international contexts. Plush identifies multiple *“operational structures that often make it difficult to adopt participatory communicative approaches”* (p68), for example the circumstances and power relations surrounding participant and topic selection, and the cultural dominance of top-down communications. So, we see a magnification of issues which mitigate the positive effects of PV when PV is used in international development contexts. One of the tensions she raises is that:

“institutions primarily see PV as a communication or public relations activity that results in a video output; rather than a method for development that incorporates video.” (p61)

This institutional expectation fits closely with the expectation of this study; for video to be a way in which charities communicate with diverse audiences. The primary aim of most production for small charities is likely to be to serve the interests of the organisation; fundraising, campaigning, training etc, rather than giving voice to service users. Thus, it is difficult to reconcile the self-production of this study with PV: there are commonalities of practice, but the agenda is quite different.

This study also has commonalities with ideas of ‘co-production’ as they are critiqued in the literature. Manuel and Vigar (2020, paper 12 in Table 3) describe a process of partnership between diverse stakeholders. These could be communities, agencies, institutions, local government etc. But these authors express doubt that these partnerships achieve anything other than ‘tokenistic’ changes in decisions which have in large part already been made. Their work on town planning advocates video as one of many tools to empower citizens to tell stories about their places, a tool which, rather than giving voice, engenders reflection, conversation and debate amongst participants and reveals issues that might have been missed by those in power.

“The media produced through film-making captured the stories of the citizens who created it. However, the process also revealed missing stories and rendered some issues and citizens not included in the process visible” (p12).

This idea of visibility is one debated by a number of authors writing about visual methods and will be expanded in Chapter 4. Filmmaking is a **creative** practice that leads to visibility as it allows for storytelling, and for imagination to be brought to bear in revealing and debating issues. This effect of

co-production is relatively close to the kind of social relationships engendered by the suggested process of self-production at the heart of this study. Taking part in charity self-production may or may not offer participants, members of the production team, a voice, but what it certainly will do is provoke actors to reflect and communicate issues which concern them. However, this is perhaps a beneficial side-effect rather than the core aim of charity self-production; the latter most often being to fundraise, to recruit volunteers, to heighten awareness of an issue, or to celebrate an achievement.

Herein lies a gap in the literature – a study of self-production which could loosely be described as ‘participatory’ without necessarily making the invisible visible, or having an aim based in social justice. Instead, the diverse aims of charity communications are at the forefront. As we have already seen, in the current climate charities must compete and fundraise, and so those aims for communication may be related to operating as a non-profit business.

By examining debates centred on PV and co-creation we have focused primarily on relationships between producers and content, rather than the distribution of videos and thereby the relationship of audiences with content. Most charity video content is distributed through digital platforms. Resonating with some criticisms of PV, Goddard (2018) questions whether an increasing use of technology in the charity sector is in fact distracting: drawing debate away from broad political and ethical questions. Counterbalancing this view is a recent online movement, a ‘participatory alternative’ (Uricchio *et al*, 2019) to documentary, referred to as iDocs or ‘interactive documentaries’. These generally involve a range of content types on a single theme which the user engages with via a bespoke platform. By using the non-linear exploratory potentials of online environments and the possibilities for users to interrogate, comment, upload and share content, iDocs can offer a degree of complexity and user agency in constructing stories. Some of the products and processes of iDoc practices resonate with the idea of ‘bricolage’ which has been mentioned in conjunction with PV and UGC. Uricchio *et al* (2019), with a background in traditional film media, speak of a ‘*producerly*’ public that is part of a ‘*textual ecosystem*’. Certainly, iDocs do ask for more involvement from ‘users’ than linear films do from ‘audiences’, however it could be argued that, despite a range of participatory elements including some examples where communities can upload content, the production of iDocs remains in the hands of professionals because the coding skills and financial investment required to deliver an iDocs project are high. Thus, this type of production could not be described as self-production, and very few charities would be able to manage such an undertaking even if crowd-sourced funds and content is used. Favero and Were (2013) define iDocs as a ‘*documentary which*

uses interactivity as a core part of its delivery mechanism' (p262). Note the use of the word 'delivery' – in their definition they exclude users as creators. They maintain that iDocs can powerfully address social issues through ethical practice and the ability to tell a story from multiple viewpoints, so iDocs may well be of interest to many charities in the future when the technology to create interactivity is more accessible. They also argue that iDocs have enabled users to get back in touch with the *'physicality and socialness of everyday life'* (p259), in part because the experience of engaging with iDocs consists of making sense of fragments in a way that mirrors sense-making in our offline world. Related to this is the idea that interactive documentary can transform interactions online; moving from exchanges between individuals to the creation of a public, a group conscious of itself and its shared sense of purpose (Mandy Rose 2014) and not limited by proximity (Favero and Were 2013). This transformation resonates with the aims of many charities who would benefit from building communities around issues or, for example, health conditions.

Another notable takeaway from the iDocs literature that is highly relevant to this study is a plea for transparency at this moment in time when modes of representation are changing rapidly. The devastating impacts of some of the false information distributed online about events of 2020 have perhaps underlined that further. This is accompanied by demand for more research into the changing meaning of visual images in digital contexts. This study later argues that production values, how polished or slick a video is, take second place to content, as amateur content is now ubiquitous. As mistrust in the media and in online content builds, and scepticism about YouTube as a source of bottom-up information is seen in the younger generations (Liosi 2018), it is all the more important for charities presence on digital platforms to be interpreted as authentic, with the hope of building trust.

The relationships between product and audience seen in the iDocs literature do not have commonalities with this study and the triangle of producer, product and audience particular to this study is not represented in the literature. Thereby a gap is revealed. Mandy Rose (2014) writes on DIY culture as *"...located outside corporate and consumer relationships. It values read/write forms over passive spectatorship."* (p202) Her use of the term 'read/write' reveals this gap. Whilst the production practices suggested for the small charity sector might fit this description, anything other than 'passive spectatorship' for the audience is almost always outside of their capabilities (unless service users and volunteers are on a production team and may also be audience members). This study aims to understand how small charities might be enabled to take part in the digital world through traditional linear communications, with a traditional linear producer/product/audience dynamic. When we situate the possibilities of production within the small charity context it becomes

clear that making the most of the new interactive opportunities afforded by the digital realm is not practical.

In order to draw together and frame the literature on **practice** and **theory** that has been explored in sections 2.3 and 2.4, Fig 2 below offers a visual framework which situates 1) a representative range of aforementioned papers (where the degree of filmmaker involvement and the aims of production are clear) and 2) some key types of production (e.g. PV, iDocs etc), against two axes. The vertical axis represents the level of involvement by a professional practitioner, with DIY production being defined as practices with no professional involvement. The other axis represents the aim of video production, from social change through to an organisation serving its own interests be they commercial, competitive or administrative. This study, named 'ASPAC' appears twice in the diagram; one position representing its aims and the other the practice relating to the case study research.

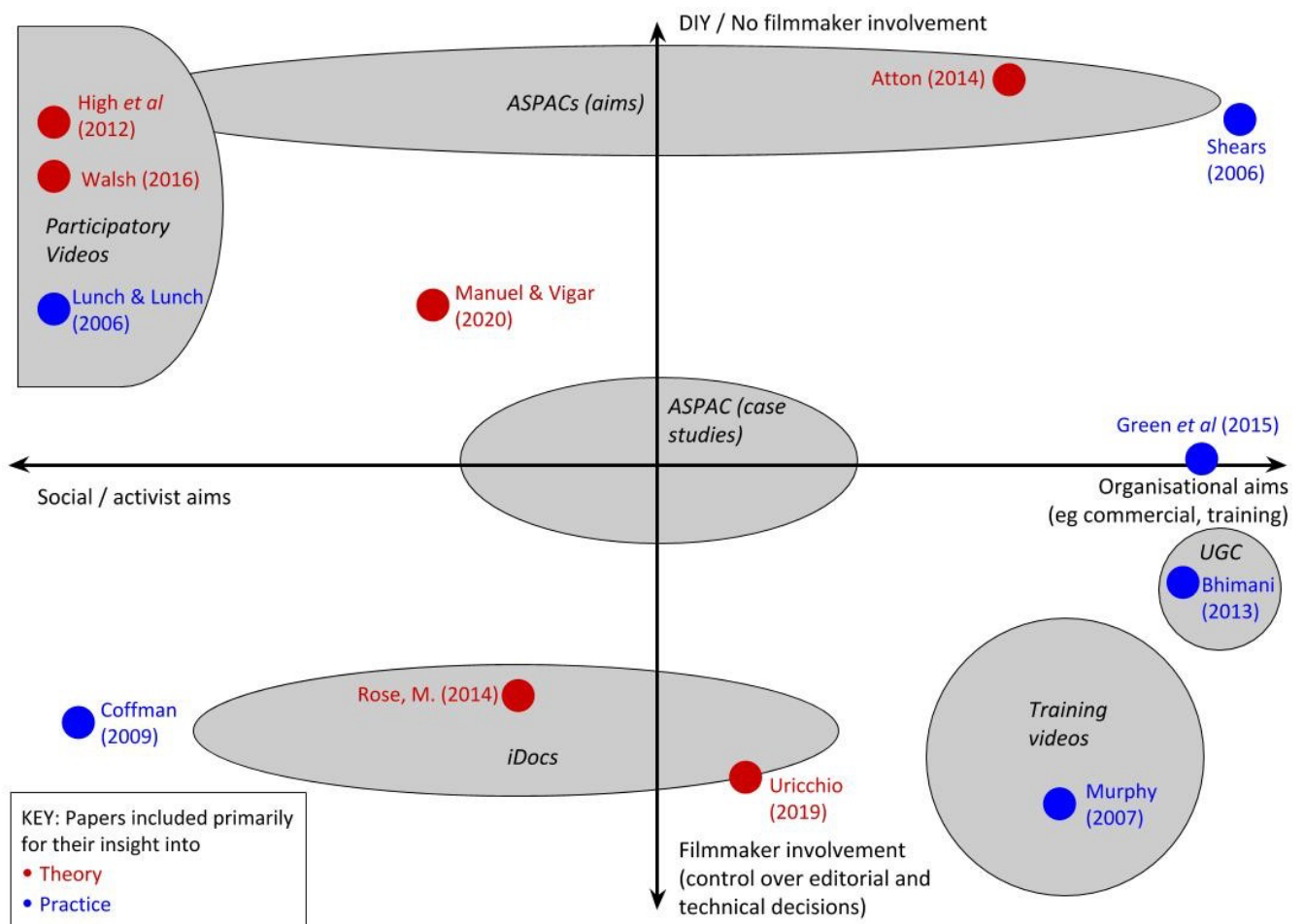


Fig 2. Situating this study within a range of aforementioned literature with respect to degree of filmmaker involvement and aim of production.

2.5 Bringing Design to the problem of DIY production (c)

The production process is approached as a design task in this study. As such it is the foregrounding of two types of thought within ASPAC which forms the ‘alternative’ to mainstream production practices; these are **problem framing** and **solution finding**; DIY producers are encouraged to engage in both. During the production of a video, the creators need to collaborate and participate (Robertson & Simonsen 2012) to frame objectives and intended audiences and find video formats/styles and narratives that respond to these objectives and audience. To address this dual task, design processes are usually described as involving stages such as framing a problem, idea generation and prototyping. These stages have been described and visualised in a number of different ways, and together are referred to by various terms such as ‘*Design thinking*’ (e.g. Prud’homme van Reine 2017, Stewart 2011, and see Kimbell 2011 for a critique), or a ‘*Designerly way*’ (Prendiville 2016). The details of aspects of design processes which will be brought to the development or ‘formulation’ of ASPAC will be covered in chapter 6. Additionally, as introduced in Chapter 1, the development of ASPAC itself can also be articulated as a design process; this study involves problem framing and solution finding and design processes can inform both the methodology and framework of the study.

This section focuses on two aspects of the literature: in section 2.5.1 selected papers on design processes, which do not reference video, are discussed with a view to providing a background to the use of Design as a guiding discipline in this study. In section 2.5.2 two papers from Table 3, where video and Design come together, inform the methodology of this study.

2.5.1 Design processes

In recent years there has been increasing interest in the how design processes can be brought to bear to problem solve, innovate and sense-make in business and civil society contexts. In Chapter 1 it was suggested that Design offers problem solving which is a ‘good fit’ to self-production in small charities, as the problem is a messy/wicked one, and design processes encourage practices that are people-centred, flexible, and resilient. This section offers outline descriptions of design processes as embodied by the concepts of ‘Design thinking’ and a ‘Designerly way’ in the literature, and then discuss converting these ideas into practical strategies.

Design thinking concerns the particular way designers think about problems, which can then be formulated into a design toolkit to encourage others, from a variety of contexts, to take advantage of

those strengths.

“‘Design thinking’ ... a way of describing a designer's methods that is integrated into an academic or practical management discourse”. (Johansson-Sköldberg et. al. 2013, p123)

Design thinking is also a process of mutual learning (Robertson & Simonsen 2012) and is treated by some authors from other disciplines as being synonymous with the practice of reflection or creativity. We've seen in this chapter that the contextual literature offers a vision of the world of small charities which is essentially hand-to-mouth, relatively un-systematised, where stakeholders are diverse and often do not share a vision for the organisation, and where organisations are subject to the vicissitudes of government policy and public sensibilities. Design provides a number of viewpoints on how to tackle messy, sticky, or 'wicked' (after Buchanan 1992) problems, which mix human and technological factors. Meinel and Leifer (2010) write about 'Design thinking' as an inter-disciplinary approach based on messy brainstorming and iterative prototyping:

“Its human-centric methodology integrates expertise from design, social sciences, engineering, and business. It blends an end-user focus with multidisciplinary collaboration and iterative improvement to produce innovative products, systems, and services.” (p14)

Looking forward to chapter 6 where the approach to production is developed, this description fits very closely with the strategy used. The authors go on to say :

“The adaptive nature of design thinking is at the root of its value in confronting uncertainty and ambiguity, in confronting the future. Improvement is most often associated with the creation of better tools.”

This mirrors the emphasis on looking towards the future by building capacity using ASPAC.

In a presentation given by Dr Alison Prendiville on Service Design she makes a helpful distinction between a 'Designerly way', or approach, to Service Design, and what she terms a 'government' approach.

GOVERNMENT	DESIGNERLY WAY
Disjointed Incrementalism	Designing for the fundamental need
High-risk piloting	Low-risk prototyping
Lack of joined-up thinking	A complete innovation process
Lack of citizen engagement	A citizen-centred process
Poor understanding of citizen needs	Direct understanding of citizen needs
Lack of tangibility	Dynamic tangibility
Silo Structures	Multi-disciplinary team working
Designing for the average	Designing for extremes

Fig 3. Slide from presentation by Dr Alison Prendiville at London College of Fashion to Design Star and LDoc students, May 2016. Slide based on and adapted from Design Council 2013 Report 'Design for Public Good'.

In chapter 4 we will see that current charity production practices often fit closely with the characteristics of Prendiville's 'government' approach, so for ASPAC to be transformational it will need to convert that practice (whether charities have experience of it, or simply just recognise this model having never engaged in production) to one which looks more like Prendiville's 'Designerly way'. By examining some of the factors from the right-hand list in Figure 3, with respect to the problem of video production in small charities, it can be seen how this conceptual framework might help practically with the challenge of developing ASPAC.

- *'A complete innovation process'* signals going back to basics, taking the overview, not tweaking separate parts of a pre-existing system. This indicates that a new paradigm for production will be required of ASPAC (see chapter 1). It also signals that the process of production to be embodied in ASPAC cannot start with the content of a finished video already having been decided; instead it must, for example, unpick what video can do for the organisation involved, and what message they want to put across.
- *Designing for extremes'* is important because one of the tasks of ASPAC is to encourage creativity. When DIY productions compete with better-resourced professional productions, it is the quality of ideas and innovation which will help carry the message, and videos will need to stand out. Designing for extremes considers users who are not 'typical'. If we think of 'users' as those producing a video, then designing for extremes will necessitate a high degree of artistic freedom to be built into the process. In the mainstream production paradigm, tasks are set within a formula that does little to encourage creative solutions. Instead, with a Designerly approach, then 'problem' and 'vision' evolve together, and the act of video production becomes one which plays to the strengths of those involved, encouraging

creativity. Thus, ASPAC must encourage brainstorming which does not quickly dismiss left-field ideas.

- ‘*Low-risk prototyping*’ brings with it many advantages that suit the needs of production by people who are inexperienced. Dunne (2018) talks about experimentation through the integration of making and thinking. This may serve to foster communication, bridge gaps between stakeholders, and create shared mental models of the end product (Conklin 2006). Thus, prototyping will be important to teamwork and a transformational approach to production. In this study prototyping is closely tied to iterative working. The approach to production should encourage the gathering of footage to be promptly edited and reviewed, with the cycle repeated. Amongst other benefits associated with learning and improving the end product, an iterative process will consolidate a shared vision of the end product amongst the team.
- The ‘*designerly way*’ could be argued to be more likely to deliver exemplary ethical standards than the ‘government’ ways of problem solving. ‘*Designing for fundamental need*’ and encouraging creativity without engaging in ‘*disjointed incrementalism*’, could be argued to sit more comfortably with the situated ethics appropriate to the small charity sector, as discussed earlier in this chapter. With a ‘complete innovation process’ ethical problems are not multiplied and reinforced, and with a ‘*citizen-centred process*’ the rights of the citizen are unlikely to be overlooked or bulldozed.

However, in contrast to Prendiville’s emphasis on ‘*complete*’ innovation, some authors consider design processes as needing to balance what has been done before; the already known, with innovation. This balance is seen in The Lancaster Care Charter as being not only beneficial but respectful and caring too:

“To design-with-care may mean that, in addition to privileging the newest and most novel, we expand our values to truly acknowledge what exists already and steward these resources” (Rodgers et. al. 2019)

Although referring back to ‘*what exists*’ at the level of a production model may not be useful, the examination of pre-existing resources; both tangible (money, time, equipment) and intangible (skills, enthusiasm, personal experiences and relationships etc), is vital. The idea of ‘asset mapping’ (Alexiou et. al. 2016, Kretzmann & McKnight 1996), where problem solving begins with discovering collective capacities and assets, is helpful here in terms of staging production processes as it precedes the brainstorming of ideas. This is something vitally important to carry through to ASPAC as it offers a

positive starting point for production teams. They can evaluate what they have got to work with, rather than solely focus on what they lack. They can also then evaluate ideas which come up in brainstorming with respect to the assets available to realise them.

2.5.2 Designing processes – lessons in methodology

There are two papers which bring Design and bottom-up video production together. Lowgren and Reimer (2013, paper 7 in Table 3). talk about ‘Collaborative Media’ as being ‘*design with users*’. At the root of their work are mobile phones and the internet. Unfortunately, their work throws little light on DIY production practices as they barely discriminate between video and other forms of content, and a professional is always present to organise UGC for the purposes of distribution on-line. But their paper is very useful to this study in terms of creating a methodology incorporating Design processes and discussing the contribution to knowledge that such a methodology can bring about. Lowgren and Reimer hail from the Medea Collaborative Media Initiative at Malmö University, Sweden, which has been a unique research hub with: ‘*a design-oriented mode of knowledge production*’. Tallying closely with the intentions of this study, their methodology:

“...is a transdisciplinary one of interventions ‘in the wild’ where the analytical and critical stance of social sciences and humanities is combined with a practice-based element” (p162).

Their book informs this study in two key conceptual areas:

- a) Firstly, in terms of demonstrating knowledge production from their research, they suggest a high burden of proof of academic merit is demanded, as the methodology above does not comprise a generally recognised research model. Citing Booth, Colomb, and Williams (Booth *et. al.* 1997), they use three adjectives to describe academic knowledge contribution: ‘contestable’, ‘defensible’, and ‘substantive’, and identify these characteristics in their research. If we take this as a model by which to examine the validity of this study, then it is **contestable** as a range of approaches to production are reviewed and ASPAC determined through a logical process (see chapters 4-6). It is **defensible** as the effects of ASPAC can be demonstrated through evidence and argument (see chapters 8-10). For the research to be **substantive** it needs to have been sufficiently significant to have warranted the resources put into the research. This process has begun by showing a clear demand for this research from

the charity sector, and it will later be argued that this research has potential significant impact in the sector.

- b) Secondly, they refer to the researcher as ‘researcher-designer-interventionist’. This is a good fit for the researcher’s role in the later stages of this study where ASPAC is used in case studies, and Lowgren and Reimer suggest that knowledge will be generated through that role. They describe how a professional is able, uniquely amongst the stakeholders involved in a complex collaborative process, to have an overview, and it is this position, the ‘*bird’s eye view*’, that allows for the asking of critical questions. Their work provides a justification for the researcher being a facilitator of ASPAC when it is used in case studies, as opposed to a silent observer, as the intervention that facilitation involves allows for a deeper evaluative understanding of the process. Not only that but they offer strong arguments for the researcher as a driver of case study projects. Once the scene is set, or as they put it; ‘*an urge to engage in joint experimentation*’ is established, then it is up to the researcher to actively make things happen to challenge the status quo, just as ASPAC challenges the mainstream model of production:

“This may entail the provision of tools and techniques for envisioning what is yet to be, as well as the reverse engineering of existing structures to empower experiment participants to act within them.”
(p165)

Bjorgvinsson (2008, paper 4 in Table 3) co-designed videos in an ICU to train nurses about how to conduct procedures. He asks the highly pertinent question:

“How can we design for a practice undergoing constant change for emerging and future problems and contexts which are inherently unknown during the design process?” (p85)

His conclusion was that it was the articulation of their practices through the co-design production process that helped nurses better understand what they do, as opposed to viewing completed films. Therefore, the thought processes involved in production had greater value than the finished product. This notion is hugely important to this study in two ways:

- a) In evaluating the success of ASPAC the effects of the process of production need to be examined as well as the end product, and

- b) The study needs to embrace an unknown future.

Bjorgvinsson borrows the notion of 'Meta-design' (Fischer & Giaccardi 2006), which he describes as:

"...under-designed yet complete complex flexible systems that users can change on their own in use."
(p87)

Kolko (2018) perhaps places slightly more emphasis on structure. He describes the problem solving aspect of Design thinking as

"...a blend of logical, linear thinking and illogical, divergent exploration." (p31)

For organisations unused to *'the freewheeling nature of design'* engaging in this problem solving may be challenging (Dorst 2011), and it may be that new and creative thinking is actually encouraged by design thinking which brings 'rules' and 'principles' to bear (Gudiksen 2015). Even at IDEO, arguably the most influential design atelier of the last three decades, there are rules²². Therefore, where ASPAC is concerned, a balance must be struck between rules/structure and looseness/exploration—too rigid and ASPAC risks not allowing for left-field creativity to flow, too loose and producers may feel at sea. It is in this balance that ASPAC will become a user-friendly approach.

2.6 Summary

In this chapter it has been shown that literature on video production is limited, and charities themselves are asking for more research into demonstrating their impact. It has been shown that:

- Small charities have characteristics in common that extend beyond simply their shared legal status.
- The situation of small charities is distinct from other types of organisation; for example large charities and commercial entities.
- Engaging small charities with video production is challenging but potentially rewarding.
- The kinds of problems that are known to benefit from an approach based on design processes, have characteristics which are shared by the problem tackled by this study; the

²² For an example see <https://www.ideo.com/pages/brainstorming> Accessed 30th January 2020

problem of encouraging and supporting DIY production in small charities.

The literature has also offered some practical pointers as to the characteristics of ASPAC, that is to say, an approach to production which has design thinking as inspiration, and is tailored to the needs of small charities. For example, ASPAC will need to:

- Embrace all types of stakeholder through participation in a diverse team.
- Be low or no cost.
- Be conducted within stringent ethical boundaries.
- Make the most of the emotionally engaging possibilities offered by the medium of video.
- Start with a clean slate, avoiding pre-conceptions.
- Balance structure with looseness.
- Discover and build on existing skills, knowledge and experience in the team.

Chapter Three: Research Design and Methodology

3.1 Introduction

In this chapter the research design for this study is explored together with an overview of methods to be employed at each of the key stages. The finer detail of the methods employed will be covered in subsequent chapters relating to each stage of the research process, as will any timely adjustments to the research journey.

‘Research design’ is the plan for connecting the conceptual research problems to the appropriate empirical research strategy and method, i.e. the research design considers how the research will answer the research question effectively, with suitable logic, outlining what data is needed, and what achievable methods are going to be used for collection and analysis. Research design is not necessarily fully fixed before research takes place. This is particularly true if we consider the research journey that this thesis describes as being similar to practice-based design research, where the processes and philosophical underpinning of the study need to be particularly flexible and responsive to its practical journey. Blythe and Stamm (2017) talk about the methods for practice-based design research as being not formulaic or imitative but as developing new knowledge through adaptation and mutation of methods. Practice-based design research also brings with it a philosophical evolution for the researcher, characterised by Mainsah *et. al.* (2017) as a shift “*from tacit to explicit knowledge*” (p 45). Vaughan (2017) validates the position of the researcher as practitioner for this study by talking about a ‘*bridge*’ between the context of the researcher’s practice and the academy, where the outcome of research is “*a designer practitioner researcher who is literate within the domain of the academy and in their field of design practice*” (p113).

There are four key sections to this chapter: in 3.2 the background and rationalisation of the research design for this study is covered, as is the research logic. Methods are then detailed in 3.3, followed by a discussion on ethics in 3.4.

3.2 An overview of the research design

A key concept driving the research design of this study is ‘pragmatism’, summarised by Morgan (2014) as follows:

“1. Recognizing a situation as problematic; 2. Considering the difference it makes to define the problem one way rather than another; 3. Developing a possible line of action as a response to the problem; 4. Evaluating potential actions in terms of their likely consequences; 5. Taking actions that are felt to be likely to address the problematic situation.” (p1047)

Morgan is not focused on definitive single solutions to problems, but instead tries out a common sense, but justified, course of action. Tashakkori and Teddlie (2010) talk about ‘*workable solutions*’ to problems, and underline how multiple perspectives can be brought to bear in finding those solutions. This study takes a pragmatic approach; focusing on problems, finding iterative routes to their solution through reflection, then putting a solution into practice and evaluating the outcomes. The research design for this study responds directly to the research question, repeated here:

Can an approach to the process of video production be developed which effectively assists and supports small UK charities to participate fully in an increasingly digital world by producing their own video content?

The way in which the question is formulated does not demand a definitive answer, therefore the research design does not lead to a definitive answer. The ‘*approach*’ of the research question, i.e. ASPAC, is a suggested workable solution and suggests the narrative of this study; in essence a research process which begins by finding out what ASPAC needs to address to be successful, continues by formulating ASPAC, employing it in a range of situations, and then evaluating ASPAC with a keen understanding of the differences of those situations, in order to inform a future iteration. Each of these stages involves methods which are chosen to best serve the purpose of that particular stage. Each stage also responds to what has gone before in this process, and so a degree of flexibility is involved in the implementation of this structure.

3.2.1 Stages of research

This first stage of the primary research conducted as part of this study is termed ‘**Discovery**’ (chapters 4 and 5). In chapter 2 a vital question remained unanswered through the literature: *what is currently happening with video in small UK charities?* So, the research journey must continue by focusing on this question; both exploring those aforementioned areas of contextual understanding not well represented in the literature, but also illuminating production processes ‘on the ground’ to which

ASPAC will offer an alternative. In common with the well-known Double Diamond (Davies & Wilson 2013) this 'Discovery' stage encompasses an expansion followed by a contraction of scope; a variety of methods are applied to find out what is happening with production in small charities, resulting in a large amount of data, which is then honed down to the most relevant factors, which then feed into the development of ASPAC. In its expansive phase 'Discovery' has the greatest scope of any stage of this research as it will examine a) the whole lifecycle of video in charities including aspects of distribution, and also b) charities with circumstances that exclude them from the group of small charities targeted in the development of ASPAC (e.g. medium sized organisations).

The second stage of the research is termed '**Formulation**' (chapter 6). Essentially it is at this stage that the aims of ASPAC are refined. Just as for 'Discovery' this stage initially encompasses many possibilities but then focuses on a solution to carry forward. The methods involved in this stage are dependent in part upon findings from 'Discovery', and therefore evolve rather than being fixed from the outset. The population for which ASPAC is designed is narrowed, and only production, not both production and distribution, is the focus of this stage.

The third stage of research can be summarised as '**Evaluation**' (chapters 7 to 10). ASPAC is used to produce videos under a variety of conditions. Its effectiveness is examined in three ways: 1) in relation to variations in the conditions of small charities, 2) in relation to its stated aims and 3) in relation to each of its component parts. These three positions provide a rounded assessment of ASPAC and detailed information to inform modifications that could increase effectiveness (chapter 11).

All stages are brought together at the end of this thesis as conclusions about ASPAC are examined in relation to the small charity sector as a whole, the research question is answered, and implications for future iterations of ASPAC are considered (chapter 12).

3.2.2 Research Logic

This study, in essence, is qualitative. It seeks to explore and discover, as opposed to proving a theory. The study aims to move towards a 'best guess' at a new approach to production, rather than a definitive answer to a closed question. The formulation of ASPAC is guided by the most likely explanations for a set of observations; that is the findings and conclusions resulting from the

‘discovery’ stage of research. In other words, ASPAC is based on inferred cause-and-effect relationships, or perhaps more precisely ‘conditions-and-effect’ relationships. Therefore, the logic that underpins the formulation of ASPAC is abductive. Furthermore, when ASPAC is tried and evaluated through case studies, the conclusions about its strengths and weaknesses are inferred; again an abductive process.

3.3 An overview of methods

The stages of the research design referred to as ‘Discovery’, ‘Formulation’ and ‘Evaluation’ require different methodological approaches. Overviews of the methods employed in these three stages of research are outlined in 3.3.1, 3.3.2 and 3.3.3 respectively. Details of how these methods were enacted can be found in the chapters relevant to each stage.

3.3.1 The ‘Discovery’ stage

‘Discovery’ depends on mixed methods to develop a full picture of the complexity of current charity production. Mixed methods allow for triangulation, for off-setting the weaknesses of one method against

the strengths of another, and for convergence and corroboration of findings enhancing their evidential strength.

“...the overall rationale for mixing methods in social inquiry is “better understanding” of the inherent complexities and contingencies of human phenomena... by using a plurality of our ways of seeing, interpreting, and knowing” (Tashakkori and Teddlie, 2010).

The two important methods used in this stage of research are an examination of YouTube channels (the focus of chapter 4), and semi-structured interviews (chapter 5). Each method provides very different insights into current production, both in terms of providing different angles on the same issue (for example whether videos are fit for purpose; the YouTube analysis can say whether a video is watchable, and the interviews whether a video was used) and also in terms of the subjects they

explore. 'Discovery' is split across two chapters; YouTube analysis (chapter 4) and interviews (chapter 5). Each examines different aspects of charity filmmaking; the former looks at finished objects, where there is no knowledge of the production processes lying behind the films, and the interviews offer data on production. The perspectives on production that emerge from the interview data can certainly help explain the phenomena seen on YouTube but on the whole these two methods are primarily being used together to broaden understandings rather than to corroborate or triangulate findings.

Examining YouTube

In examining YouTube the researcher is engaging in visual research. 'Visual research methods' use visual materials of some kind as evidence in order to explore research questions. As digital communications grow so do the variety of methods with which to examine visual content on the internet (Hughes, 2012). There are a limited number of studies which examine YouTube content; Sitompul *et.al.* (2019) look at films on forestry practices, offering insight into the advantages and disadvantages of using YouTube as a data source; notably the ease with which a large set of data can be recruited, the low cost of data gathering, no need to travel etc, but also a lack of multi-sensory experience, the need for prior domain knowledge in order to be able to search effectively, and the impossibility of knowing the people involved. For this study the closest philosophical tradition within which this aspect of research fits is hermeneutics, where interpretive methods are used to generate data on an author's experience within a socio-historic context (Bhattacharjee, 2013). Part of that context is the internet which uniquely creates meanings and relationships between 'distant others' (Hughes 2012), in this case between producer and viewer of video content and also between viewers. These meanings about the social must be inferred from an examination of YouTube as they are constructed without knowing anything about the people who have made those meanings. All that there is available is the material artefact, the film or video, and any responses to it in the form of shares, likes and comments. Thus, this examination of YouTube is limited to looking for clues and patterns as to what has gone on in terms of the practice of production, the intent of production, and the reception of the resulting video, and then applying knowledge from other sources, i.e. about small charities and the digital realm, to interpret those clues and patterns. The focus of an examination of YouTube is not the materiality and meaning of the content of the videos themselves but the hidden people and organisations behind them. In terms of the social effects of visual materials Gillian Rose (2016b) includes '*differentiating visual cultures*' (p20) and it is the unexplored visual culture of the small charity video that this part of the study is aiming to reveal: who makes videos, for whom, involving what power and social relations. Gillian Rose also refers to '*the agency of*

images’; that research should consider not how images look, but what they can do. This is especially important for self-produced charity videos, where the aesthetic, visual storytelling, craft values and visual textures are likely to be relatively unsophisticated, with their narrative often embodied in a speech-based soundtrack and their social aim or call to action is the heart of their intended meaning for the audience.

Atton (2014), discussing the ‘banality’ of alternative media, says we should look at online media as ethnomethodological opportunities - uncovering peoples’ methods for doing everyday life.

“Individuals and groups use media to experience the world as they construct it for themselves, to shape local cultural and collective imaginaries.” (p355)

By examining YouTube, this study is thereby revealing the world of small charities. In addition to the sector being a major part of the context for this study, in some limited ways the study is also discovering the culture of small charities through their videos. Rose (2017c) broadly concurs and reflects on how changing digital technology has brought about high levels of experimentation in terms of different kinds of visual research methods. There is no ‘off the peg’ method to adopt or adapt for this YouTube study. Instead, there are any number of methodological options that could be brought to bear to analyse video texts including those based on semiotics, narrative, genre, discourse, the politics of representation and content analysis (Gillespie *et. al.* 2005). Some are more relevant than others to the aims of this exploration, and others are methodologically flawed if applied to YouTube. For example, Livingstone²³ (2017) is concerned that semiotic studies of videos online are limited as audiences online behave in unpredictable ways. For the purposes of this study not enough information can be gleaned by examining YouTube content and metrics to offer insight into audience behaviours. Gillian Rose (2017c) is also concerned that the researcher sitting at their screen, physically separated from users, is not able to offer insight into how others act as audience. This study however is not centred on the meanings elicited for audiences by videos, but on production processes. The YouTube analysis also goes beyond the video itself to gather data on the online context of videos examined, such as whether they are part of a channel. The method chosen to cast light on production processes is a form of interpretive content analysis, combining qualitative (focused on video content) and quantitative (focused on the online context of that video content) data. Gillian Rose (2016b) underlines the importance of not coming to the data with a fixed agenda to

²³ Sonia Livingstone - Middlesex University YouTube Part 1. Presentation at YouTube conference MDX 2017
<https://www.youtube.com/watch?v=z1h2yGXWYjI> Accessed 17th January 2021

be confirmed and avoiding what she calls *'unconscious'* strategies. She advocates understanding one's own way of generating meaning from the world – our own *'ways of seeing'* in the well-known words of Berger. The advantage of content analysis is that it can deal with large numbers of videos consistently and systematically but careful coding which reflects the research question and a large sample is important to reveal patterns. Rose (ibid) defines four stages to visual content analysis: 1. Finding images. 2. Devising categories, which are exhaustive, exclusive and enlightening, 3. Coding and 4. Analysing. This is the process which has been followed in this study. She underlies that the choice of codes by which to content analyse visual materials is key to unpicking text and context and that those codes must relate to the connection between the image and the broad cultural context, in order for us to understand the full meaning of the visual material. Great care is needed in the setting of categories of data for this YouTube content analysis, even though some of those categories may, and indeed do, lead to no findings. In summary Rose (ibid) encapsulates what is necessary for a critical approach to *'found'* visual images to three principles, which are also relevant to videos on YouTube:

- Images have a range of effects which should be thoroughly explored.
- Cultural practices that create and distribute those images should be considered.
- The researcher should undertake a reflexive examination of how they look at images.

But the epistemological aims of this study need to be tempered by pragmatism. Online investigations for this study are governed by a balance between the needs of *'Discovery'* to be as broad and well-informed as possible, and the practicalities of achieving that. One version of a pragmatic stance is one where the researcher utilises *"...whatever works; whatever can best engage and usefully inform the important practical problem at hand."* (Greene & Hall 2010, p33). Being pragmatic is not the same as being *'realistic'*, although it does share a sense of having to operate within resources. *'Pragmatism'* is about reflecting on decisions and results, and constantly assessing and readjusting the course of action to one which is going to be most useful in answering a research question. Thus, with the YouTube investigation for this study, details of the method are not wholly fixed from the outset, instead there is a degree of flexibility to allow methods to respond to findings as they emerge. An example of pragmatism can be seen in the relationship between quantitative and qualitative aspects of the investigation into YouTube. A large sample of channels and videos are counted at first, but then, in a process of drilling down, fewer videos are viewed and a bespoke spreadsheet of attributes drawn up. The latter is typical of qualitative data in that there is a small sample of videos but they

yield large amounts of data, and that data is complex and detailed²⁴. Even if the whole of the larger sample were investigated using the qualitative methods it is not clear whether that would in fact generate any significant knowledge beyond the smaller targeted sample that is used. The investigations are described in detail in chapter 4.

Semi-structured interviews

As already described 'Discovery' involves both YouTube analysis and a series of semi-structured interviews. Hughes (2012) sets out an agenda for questioning online methods: asking how experience is collected, how that experience can be understood, and its relationship with the online world. Understanding the context of online material is essential to this study and the interviews offer evidence which either refutes or supports the 'best guesses' about production generated by the YouTube review. Gillian Rose (2016b) writes about 'digital methods' where metadata and automatic analysis are used to research digital images. These methods are not used in this study but Rose (ibid) underlines that even automatic analysis should reveal how the production and distribution of digital materials affects social relations and cultural life. The interviews serve to balance the emphasis of the YouTube analysis on the material and the moment, with a narrative of the process and thinking behind production and distribution that sheds light on those social relations and cultural life.

Interviews were conducted with two types of respondent; with staff from a range of small and medium-sized charities that have produced videos, and one 'expert' interviewee working for a second-tier charity which supports small charities with a range of digital challenges and activities, including video commissioning and production. The interviews were semi-structured; they balanced the collection of data that can be compared across interviews (by asking the same core questions), with a flexibility that a) allows the interviewee to talk about what matters to them, b) offers the possibility of unexpected subjects arising in conversation, and c) can explore sub-topics that are not common to all respondents. An alternative would be structured interviews, but these are more suited to confirming, or not, the researchers prior thinking or hypotheses, rather than conducting an exploration. Or an unstructured conversation could be held which opens the agenda to the respondent, but this would risk not covering topics which are important and producing data which it is difficult to cross compare. At the 'Discovery' stage, a combination of these characteristics is appropriate to reveal both the breadth and range of relevant issues and experiences, but also those that are most commonly shared.

²⁴Dr Neil Raven speaking 16th January 2018, University of Northampton 'Qualitative Data Analysis and Reflective Practice'

In terms of questioning technique the researcher's approach could be called 'active interviewing' where '*local conditions*' are reflected in the interaction, and "*astutely and adroitly crafted to the demands of the occasion, so that meaning is neither predetermined nor absolutely unique.*" (Holstein & Gubrium 2012). One of the advantages of qualitative data gathering is that it can reveal the unexpected. Warren (2012) talks about being: "*attentive to the variety of meanings that may emerge as the interview progresses*" (p5). The questions asked follow a pattern she describes as having main questions, clarificatory questions and follow-up questions. This means that questions can variously be open; 'How?' and 'Why?' (illuminating practices and motivations), or closed; 'How many?', 'To what extent?'. This latter type of question appears to be quantitative, however in the case of this research the sample is too small to make definitive generalisations and correlations, or to offer conclusive evidence. Therefore all of the data gathered has to be understood and analysed as qualitative data. This does not mean that likely patterns cannot be observed, noted and taken through to inform the next stage of research. Indeed, as will be seen, these interviews provide valuable exploratory data which shapes and directs later research.

When it came to analysis the method of 'thematic analysis' (Braun & Clarke 2006) was used as it can be applied to a range of data types and is flexible theoretically. In simple terms this process of analysis involves becoming familiar with the data, noting initial ideas and collating data accordingly, searching for themes, reviewing and refining those themes and naming them, finally '*producing the report*' which should include '*compelling extract examples*' (p87). An important characteristic of thematic analysis is that it identifies, reports and analyses data with minimal organising and with the retention of detail, depending to a large extent on researcher judgement. It is important to note that in thematic analysis:

"the 'keyness' of a theme is not necessarily dependent on quantifiable measures, but rather on whether it captures something important in relation to the overall research question." (p82)

3.3.2 The 'Formulation' stage

The first iteration of ASPAC is developed from combining the findings from the 'Discovery' stage of research with influences from the literature on design processes, notably the concepts of iteration, collaboration and creativity. There is no established method by which this process is governed,

instead it could be seen as a process of ‘situated design’ (Simonsen *et. al.* 2014) where an understanding of the problem and the solution develop alongside one another.

3.3.3 The ‘Evaluation’ stage

Case studies:

This stage of the study uses case studies to test ASPAC’s strengths and weaknesses and find out more about the effects of various conditions. Case studies are used not to definitively ‘test’ ASPAC, and answer the question ‘does it work?’, but to find out more about which aspects of ASPAC are effective and which are not, under what circumstances, to inform a future iteration of the approach. This is an important distinction because ‘testing’ the approach would bring to bear a positivist logic and demand a level of certainty that it would be difficult to defend. Yin (2009) describes how case studies offer evidence with which an explanation can be built about a set of events and conditions, and this is exactly how they are used in this study. In a later paper, with co-authors, he also describes how when multiple case studies are investigated, results can be replicated or expanded, which makes conclusions compelling:

“multiple cases covering different contextual conditions might substantially expand the generalizability of your findings to a broader array of contexts than can a single-case study.” (Bickman *et. al.* 2014, p7)

Methods used to record the process of production for the case studies:

There are multiple methods through which to explore the complexity of what happens when a small charity self-produces a film. It depends where the focus of the research question lies. Video production for the purposes of research could be seen, for example, as the creation of visual materials, a negotiation of collaboration, or as an act of communication design (Kress, 2010). As already established this research views production as the latter, but debates around visual research methods do help situate the methods employed.

Buckingham (2009) relates how collaborative visual research, where researchers and participants work together to produce visual interpretations of participants experiences of visual media, is becoming increasingly common. The UK voluntary sector is a highly appropriate context for video

research conducted through participatory methods *“because it portrays the participants’ authentic voice, the process can be empowering for marginalised groups and film is accessible and can be used in various ways”* (Terry and Jolly 2019, paper 11 in Table 3 p387). Buckingham also argues that collaborative visual methods are appropriate when visual media are at the heart of the research question. However, in this study the focus of the study is not films per se, but the process of production, and so this argument is not wholly relevant. Gillian Rose (2014a) criticises visual research methods for an over-emphasis on examining what is produced as opposed to the understanding the wider contextual and social relations that influence what is produced:

“Researchers using VRM... are much more concerned with making meaning by working with what images show, than they are with unpacking the effects of contemporary visualities on the processes of making and interpreting visual materials.” (p31).

Again, it should be emphasised that this study is about the process of production, thereby mitigating this issue to an extent. Because the research question names a specific context; small charities, social relations and contextual values cannot be overlooked as they are intrinsic to the study, however this study does not focus on the connections between these and our shared visual culture. Rose (ibid) goes on to describe an *‘uninterest in visuality’* (ibid p31) in visual research methods literature. She draws out the frequent neglect of exploring participants visual competences and knowledge, and their ethical understandings of the visual. This is not the case for this study as ASPAC asks participants to engage in examining their own skills and their own stylistic preferences, and the charity context of this research foregrounds ethical awareness. As Buckingham (2009) acknowledges, researching production is different to collaborative visual research:

“while they (‘media production research’) appear to share ‘creative’ methods, these different types of research have quite different aims and emphases.” (p637)

So, for the case studies the primary methods of gathering data about the experience of production are semi-structured interviews and memos – both talking based methods, rather than visual methods. In fact, the finished videos are not analysed using visual methods in this study, because their value to the case study organisations is not in their visuality but in their utility as tools with which to further the interests of the organisation.

For case studies Yin (2009) recommends multiple approaches to data gathering, for similar reasons

presented above for mixed methods. He recommends what he calls '*open-ended interviews*' as respondents '*construction of reality*' can offer insights. In this study the interviews, particularly those conducted at the end of the case studies, were less structured than those collected as part of the Discovery stage, in order that the aspects of ASPAC which were most important to respondents could be ascertained, and a sense of priorities developed. To this end they were not specifically asked about each component of ASPAC but about the approach as a whole. Memos are another form of data gathered from the case studies and allow the researcher to enter into an intellectual conversation with themselves. Bryant and Charmaz (2007) describe how memos:

"...conceptualize the data in narrative form...They are the narrated records of a theorist's analytical conversations with him/herself about the research data...where they find their own voices, and where they give themselves permission to formulate ideas ... to explore them, and ultimately to distil them..."
(p 4,5,7)

Audio (later transcribed), and/or written memos were gathered by the researcher immediately after sessions of case study facilitation. They recorded narratives of production activities and the researcher's own reflections on those activities. Other memos, recorded when inspiration took hold, took the form of diagrams which visually represent relationships between concepts, some of which are reproduced later in this thesis. Thematic analysis was used to examine both the interview and memo data collected.

The researcher's involvement in production:

However, some caveats that Buckingham (2009) raises for collaborative visual methods are relevant to understanding the role of the researcher in the video production process at the heart of this stage of the study. For example, the formative nature of the researcher's participation, participants' understanding of the purpose and context of research, and group dynamics, cannot be ignored. A degree of reflexivity is required. Gillian Rose (2014a) places that reflexivity within the recent influences of feminist, post-colonial and queer scholarship.

These complications, especially when the process is being designed for future use without the presence of the researcher, beg the question as to why the researcher is participating in production? There are a number of methodological, practical and ethical reasons for following this path:

- Firstly, as will be seen in chapter 5, participation of the researcher in production chimes with

the values of ASPAC. As team collaboration is emphasised it would be uncomfortable for all involved for the researcher to be a passive observer. Furthermore, ASPAC involves an assessment of team skills as resources for production, and it would also be inappropriate for the researcher to deny her own knowledge by not participating.

- The case studies are being conducted and analysed to further understandings of ASPAC in action. Therefore, the researcher needs to take on a role to encourage the implementation of ASPAC as it is formulated.
- Case study organisations commit resources to the research (primarily staff time) and so ethically the researcher has a responsibility to make sure the project is completed and benefits the organisation.
- Offering the researchers skills helps to recruit case study charities.

3.4 Ethics

Context:

Social welfare charities *raison d'être* is to have a socially positive effect. Consequently charity ethics must be exemplary, particularly in any form of communication in the public domain. In a difficult financial climate, with increasingly negative press (e.g. re CEO salary levels²⁵), and declining levels of 'trust' by the public (in part due to scandals involving NGO staff²⁶), charities cannot afford to take any risks that would open them up to criticism of their ethical stance. Because video is a visual medium, contributors can be easily identified and perceptions of video within the sector are that it is a high risk medium – both for service users in terms of protection and for the organisation should that protection fail to be adequate. The ramifications of this for production are far reaching. For example, the researcher observes that:

- Charities often stipulate that contributors must be anonymous making visual storytelling very tricky. In the context of in-house/DIY production this means that inexperienced makers have to contend with an extra level of challenge.
- Charities will often allow the withdrawal of consent at any time, even after a production has been completed. This brings reluctance to invest heavily in a video if they feel any contributors are at risk of removing consent. This is a powerful argument for in-house

²⁵ For a review and critique of charity CEO pay see <http://www.thirdsector.co.uk/charity-pay-study-highest-earners/management/article/1335060> (accessed 29th June 2016)

²⁶ See <https://curriculum-press.co.uk/blog/the-oxfam-scandal>

production – not only is the contributor perhaps less likely to withdraw permission if they have been involved as a stakeholder in production by people they trust, but also because less resource is at stake should they decide to withdraw.

The end result of charity nervousness can be that films are not made at all, so the ethics of ASPAC and the research methodology need to engage with these practical issues. Protection of the vulnerable and the notion of informed consent are key. One area of recent thinking on informed consent that is particularly important to this study is the re-definition of groups able to give 'informed consent'. For example, in the past anyone under 18 would be deemed unable to give informed consent and their parents would have been asked. But now some health researchers suggest that the grey area between the ages of 16 and 18 should be reconsidered (eg Coyne 2010) as parental consent denies young people their rights to participation and freedom of expression and fails to recognise their capacity for self-determination. This balancing of the ability to give informed consent, with the right to self-expression, has echoes for other vulnerable groups, e.g. the mentally ill. Some of the debates about default anonymity in the world of research can also be applied in the case of charity communications. Examples include Kelly (2009) who offers a revised ethical protocol for educational research, and Grinyer (1995), who more than twenty years ago suggested anonymity may negatively affect participants by removing their 'ownership' of research data. In the charity sector respect for the agency of service users is an important cultural value, and so there is clear tension between the 'safe' position of default anonymity, and negotiated consent. Bottom-up video production offers a variety of ways in which the design of the production process can embody those negotiations by involving service users and those who appear on screen in editorial and other production decisions.

The complexity and diversity of ethical considerations require a strategy which is bespoke. This is usually termed 'situated ethics'. An example of the use of situated ethics comes from the researcher's own experience. I facilitated some films with young people with mental health problems deemed by gatekeepers as unable to give informed consent. To allow them to contribute on screen the boundary of identifiability of clients was discussed with the commissioning organisations. It was decided that showing back of heads was acceptable, subject to the individual young person's permission and notification of parents. However, one young person wore distinctive headscarves and so additional discussions were held between the young person, her clinicians, and her parents, about her image. The negotiations took multiple stakeholders' perspectives into account whilst still prioritising the wishes of the young person and her parents, they responded to a unique situation, and worked through the benefits and disadvantages of participation for that young person. The

eventual outcome was a decision that the back of her head would indeed appear. Thus, from taking a situated ethics stance, the seeming inappropriateness of the young person appearing on screen was overcome, allowing her to participate in the project alongside her peers.

With mixed methods, and this context where ethics are highly scrutinised, there are a wide variety of ethical considerations to guide the research methods and practices. These are grouped here under the different stages of research.

3.4.1 Discovery:

Interviews

Interviews for the Discovery and Evaluation stages of research are ethically straightforward.

Interviewees were provided with information on the research project and their rights as participants, and have been anonymised in outputs.

Examinations of YouTube content

Those who upload their images to social media sites have not given explicit consent for their content to be used in research, and anonymisation is not always possible. It could be argued that consent is not necessary because those films are publicly available, but as Gillian Rose (2016b) reports, some researchers disagree because the intent of the upload was not for research. In the case of this research, although data is not specifically anonymised it would be hard to track down videos and associate them with an individual, particularly as most of the films examined are time-limited. Also, the research topic is neither personal nor contentious and uploads tend to be in the name of organisations rather than individuals.

3.4.2 Formulation

In terms of carrying forward situated ethics into ASPAC, a case-based method designed for journalists by Boeyink (1992) based on 'casuistry' is appropriate. This advocates iterative learning from previous ethical decisions which then flexibly informs decision making. Boeyink's refers to his method as '*a kind of common-law ethics*' (p112). It will allow for stakeholders' previous experiences of decisions and consequences to be used positively to inform a course of action case by case.

3.4.3 Case studies

The production process

If we consider this research as having commonalities with PV and with visual research the literature offers insights into potential ethical pitfalls of production.

- Walsh (2016) comments on how the collective processes involved through research motivated PV are little valued, and a power asymmetry is established through researchers rarely sharing credit for academic outputs with participants. The way this study has been structured means that the films produced in the case studies are separated from the research outputs. The researcher is putting her name to the research whilst the participants put theirs to the films which are not included in research outputs.
- Walsh further criticises the use of reflexivity by researchers to overcome these issues, thereby centring on the researcher's perspective. This study does indeed use the researcher's position as an 'expert' in the field of production to justify her making certain practical production decisions on behalf of the wider production team, but those are to a degree counterbalanced by a) editorial control being held by the case study charities, b) an emphasis on exploring how video is useful to the organisation and how capacity can be built in the longer term, and c) the fact that the case studies had projects in mind before researcher involvement. The focus of this study is very much on the production process rather than content, whereas for PV the process of production is a mouthpiece for content.
- Blum-Ross (2017, paper 9 in Table 3) reports that emphasis on the process of creation of videos with young people in PV projects means that the product is neglected, thereby making it difficult to get the young people's voices heard. Instead of focusing on 'voice' this study focuses on aims; maximising the efficacy of the end product. This necessitates an equal emphasis on product and process, which in turn means that distribution and the audience are considered from the outset of a project.
- Mistry *et al* (2016) focus on technical skills and how they relate to participation. They observe that confidence in technical skills allows for participants to devote more energy to the social transformation agenda, and that therefore developing technical skills is an important part of achieving the aims of PV. In this study, although ASPAC does not include technical training, it does offer a structure through which team members can develop their skills and thereby the capacity of their organisation to produce video content.
- Shaw (2016) calls for the PV process to be iterative, to allow for evolving power dynamics in a

‘messy’ process. She says the dynamics of the group are closely tied into ‘*maximising possibilities*’ and that the influence of ethics on those dynamics should be considered. Collaborative relationships could extend beyond the confines of the research project itself and so the researcher has responsibility to enable that to happen.

“I propose that ethical practice lies in negotiating social dynamics responsively as capacities and relationships develop.... By ongoing negotiations between the researcher-practitioners and the participants”. (p421)

Despite the case studies being discrete projects leading to completed films, the aim of this research as a whole is to build self-production capacity and that aim is driving the formulation of ASPAC.

Issues of representation

A further relevant area in the ethics literature is around the representation of suffering; visualising the tough lives of the vulnerable and disempowered. Charities’ very purpose is to improve lives, and therefore many stories begin with suffering. There has been considerable debate on the representation of beneficiaries of NGO projects in the developing world (e.g. Chouliaraki and Orgad 2011, Chouliaraki 2011, Orgad & Seu 2014) but little on how UK charities represent their clients. One paper that stands out is Breeze and Dean’s (2012) work with homeless people and their reactions to fundraising images of the homeless. They found that users wanted a more complex and sophisticated imagery “...as they hope people will decide to make a generous response as a result of a recognition of common humanity rather than through emotions such as guilt or pity.” (p8)

Again, this raises the possibilities offered by service user involvement in bottom-up production as delivering high ethical standards. Clients can be involved from the inception of the project and can have editorial control over their own narratives. That is not to say that external companies would not engage service users in this way but by taking a bottom-up approach conversations about representation are facilitated as different groups of stakeholders, including service users, collaborate.

Dissemination

Dickens and Butcher (2016) develop some of these themes as they explore what it means for participants of visual research when their stories and images appear in public-facing research output. Outputs have different meanings for different stakeholders, and do not necessarily represent what research participants think and feel. Not only should researchers themselves respect and recognise

the contribution of participants to their research, but Dickens and Butcher posit ethical scrutiny of the conditions under which the visual products of that research become available publicly, to ensure that participants are recognised appropriately; considerations that are important because sense of self and self-esteem is in part determined by others recognition. They write of the:

“...need to address an ethical distinction between the importance of ensuring participants’ rights and desires...to develop forms of self-confidence, self-respect and self-esteem, and the conventional consideration given to the potential harm that such participation might be assumed to present.”(p537)

Involvement of participants in public facing outputs also gives them some agency in the distribution of their own image, particularly in a digital environment which allows users to respond to films, albeit in limited ways, setting up conversation. In this study this issue is partially mitigated through a separation of control of text-based research outputs, and of the films which reside with the case study charities, as does copyright. In fact, the researcher has sought permission from two of the case study charities to use extracts from these videos in public-facing communications. However, in light of this critique, the researcher’s responsibility should have extended to distribution, rather than simply relying on the charities involved. It is interesting that the ethical issues raised by Dickens and Butcher mirror ethical challenges faced by small charities themselves when producing videos with beneficiaries. Some charities for example have a blanket ban on beneficiaries telling their stories, in line with the ‘conventional’ approach, but others see the personal benefit of participation. For the case studies this is a reason why it is ethically appropriate for the researcher to collaborate in production, contributing professional skills to the production as necessary to finish it to the team’s satisfaction.

3.4.4 Actions

The following actions were taken in relation to the ethics of this study. The Open University’s Ethics Committee approved the study on the basis that charities own ethical policies were stringently followed in the research, and that the charities retain all rights over films produced. None of the four case study charities had published ethical policies, but all the managers that initially took part in discussions about the research had ethical jurisdiction, and ethical considerations are inevitably high on their agenda as they work with vulnerable people. None of the films made within the case study organisations have been submitted as part of this thesis, partly as they are not essential to the argument of the thesis, but also because of participation on screen of people who were not signed up

to being research subjects. All on screen appearances were governed by the organisation's ethics as opposed to the research project ethics, with the researcher taking her cues from the organisations involved, through the person of the manager who had agreed to take part. Decisions were made in one case (case D) by the manager to anonymise on-screen participants to avoid harm, and in the other cases by participants themselves. This allowed for an ethical stance which considered both the avoidance of harm, but also the rights of people to participate and to be heard (for an example see Nind *et. al.* 2013). There were also production team members to consider, some of whom were on screen. They have been anonymised in the data and, although featured in photographs used in this document, they are not identifiable unless already known to the reader. Additional to the responsibilities to individuals there were also issues around the consumption of resources that was necessary for participation in the research. Organisations had to commit time to the project. Therefore it was important that they should get something back from the project. They were not paid for their participation, but the researcher committed to the completion of films for the organisation whatever happened as regards the research. This was also a consideration when it came to the researcher's facilitation role. It would not have been right to stand by as an observer if projects failed, therefore the researcher took an active role as a team member, bringing her expertise to the task and providing teaching as appropriate.

3.5 Summary

The table on the following page summarises the parallel narratives that exist for the research design and methods involved in this study. This table builds on table 2 (p13). The table should not be mistaken as a plan for the research, but instead is a retrospective summary of the research journey and how research design and methods evolved, with commentary on that evolution in the final column.

Chapter number and overview	Methods (evolving)	Narrative of this thesis (summarised from Table 1)	Comments on the evolution of research narrative and methodology
1. Introduction	Researcher observation based on experience and tacit knowledge. The establishing of a research question.	Charities make few and poor quality films. Would a structured low cost bottom-up approach help?	Initially the study was envisioned as responding to the problem of poor quality production in the charity sector as a whole. It was after initial research revealed a) a lack of production activity, and b) that the problems are worst for small charities, that the aims of the study were changed to include initiating production, and the target for ASPAC was honed down to the small charity sector.

Chapter number and overview	Methods (evolving)	Narrative of this thesis (summarised from Table 1)	Comments on the evolution of research narrative and methodology
2. Literature Review	Previous research is explored to find out what is known and not known, about the production of videos in charities.	Literature on charity video production is limited. However contextual papers are explored, and design processes discussed.	The literature does not provide significant information on current video-based practices within charities, therefore this will need to be addressed through a 'Discovery' stage of the study.
3. Research Design and Methodology	The study is designed in distinct stages based on further understanding the problem, the development of an approach to production and its subsequent evaluation.	An overview of the research design and methodology.	
4. Discovery 1: YouTube explorations	The initial observation, and the current use of video within charities is explored through mixed methods ; in this chapter an examination of YouTube channels and videos.	A study of YouTube channels and their content shows that the problem as it has been observed is a common reality. Additionally, it is found that charities frequently make one video but do not then continue, and that very few charities are engaging with video at all. Problems are shown. To be greatest for small charities.	A general lack of production in the sector is revealed. Therefore, the ASPAC will need support charities in initiating production, and building sustainable production capacity, as well as focusing on production processes.
5. Discovery 2: Interviews	Continuing with mixed methods ; semi-structured interviews are conducted with charity staff about their production experiences and output, involving a process of active interviewing . Interviews are thematically analysed through establishing recurrent themes in transcripts, and an expert interview conducted and analysed to shed light on why so many charities are not engaged with video.	A series of semi-structured interviews reveals a number of barriers to production. One of the biggest barriers is cost, so pursuing a low-cost bottom-up approach is shown to be valid.	Because of the general lack of production an interview becomes necessary with a specialist in small charities and digital media, to talk about why charities do not engage with video. The size of charity on which the study focuses is reduced to max £500k turnover. The study must now include understanding and subsequently addressing barriers to initiating production.
6. Formulation; Developing the Approach	Now the problem is well understood, specific concepts from design: collaboration, iteration and creativity, which have shown themselves useful in addressing similar problems, are brought together with 'discovery' stage, in order to develop and formulate ASPAC in a process of situated design .	Design processes inform the formulation of ASPAC. ASPAC requires charities to follow a number of specific rules and procedures and use low cost resources. ASPAC is designed to be effective within the general conditions under which small charities work.	
7. Evaluation 1: ASPAC in action	Case studies . Four charities are selected and ASPAC is applied to the production of multiple videos, facilitated and then documented in various ways by the researcher.	Video production is facilitated by the researcher in four case study charities.	Charities in which to base the case studies are chosen because they represent a range of circumstances, as informed by the discovery stage of research.
8. Evaluation 2: The implementation of ASPAC	Narrative of the case studies and interview data is examined to reach understandings about the extent to which ASPAC was implemented.	Issues of implementation are discussed and related to conditions specific to each case.	It is discovered that ASPAC was fully implemented in only one case, therefore the other cases, as well as carrying less weight in terms of understanding the effects of ASPAC, can also inform the study on ASPAC's limitations.
9. Evaluation 3: Findings	Memos and interviews which have been collected during the case studies are thematically analysed to give findings as to whether ASPAC is effective.	Findings relating to each of the rules, procedures and resources that comprise ASPAC are discussed, as are findings examining to what extent the aims of ASPAC were fulfilled.	
10. Evaluation 4: Discussion and findings relating to conditions	Findings are related to the conditions under which the approach was implemented.	Relationships between the circumstances of each of the four case study organisations, and the degree to which ASPAC was implemented and successful are discussed.	Because there were difficulties in applying aspects of the approach the research needs to explore necessary and advised conditions for the approach to be applied successfully.

Chapter number and overview	Methods (evolving)	Narrative of this thesis (summarised from Table 1)	Comments on the evolution of research narrative and methodology
11. Modifying ASPAC	Modifications to ASPAC as suggested by the findings are discussed. These aim to improve implementation and outcomes.	Practical improvements to ASPAC are suggested and discussed in relation to developing the next iteration.	The previous three chapters inform the suggested modifications to ASPAC.
12. Conclusions, limitations of the study, and further work.	The research questions posed in chapter 1 are answered. The generalisability of findings relating to the effectiveness of the approach are discussed. Future development of the approach is considered.	ASPAC has shown that it can be successful as it stands, but more work is necessary to make ASPAC easy to implement for many small charities.	

Table 4. An overview of research design and method

Chapter Four: 'Discovery 1' - An examination of charity video on YouTube

4.1 Introduction

Chapter 3 included a rationale for the adoption of mixed methods in order to construct a picture of small charity video production. In this chapter (chapter 4) the specifics of the internet-based methods and findings for the discovery stage of research are described and discussed: a series of examinations of charity YouTube channels and a sample of completed films to be found on them. In the next chapter (chapter 5), Discovery 2, interview-based methods and results are described. It should be noted here that these two chapters have a wide scope, including charity motivations for production, the process of production, the outcomes of production, i.e. films, and distribution. Thus, this discovery stage offers an understanding of the context of the research, as well as informing ASPAC in later chapters. The later 'formulation' and 'evaluation' stages of research have a narrower focus; being concerned with ASPAC and the process of production.

YouTube is the most commonly used video platform for charities. YouTube is primarily used as a platform to host films which are meant to be viewed via charities' websites through embedded links, but additionally offers charities the opportunity to have their own channel that could potentially form a communications' destination in its own right. This exploration assumes that charities which regularly engage with video are likely to have set up a YouTube channel, and so examining those channels will be useful in revealing some trends in video production in the sector. The aim is to explore how many charities are uploading films to YouTube, what kinds of organisations they are, and what their uploads can tell us about what is happening in production within charities. With basic hosting on YouTube charity names are not searchable; video content, although in the public domain, may not necessarily be associated in any way with the charity's name. For this reason, and the relatively small sample sizes, the data generated by looking at YouTube is only indicative of trends, rather than offering statistical evidence about the numbers of charities using the platform.

Although counting is involved in these investigations, this is a qualitative assessment of charity activity on YouTube. The discovery stage of research is designed to inform the context of ASPAC and identify particular issues that may need to be addressed. To that end there is a degree of pragmatism about the depth and certainty of knowledge derived from the data – it needs to be sufficient to inform ASPAC but does not need to offer definitive quantified results as the use of significantly larger

samples would involve an unwarranted amount of research effort that is better spent later in the study.

4.2 Methods

Datasets were collected in 2016 and 2017 and entered into Excel spreadsheets. The search for channels within the lowest income bracket was repeated after six months to provide a more up to date dataset for later explorations. Differences between the two datasets is noted in the text where relevant.

4.2.1 Selection of the samples of charities

Searches of The Charity Commission online database were conducted to generate a sample of charities to be examined. This source of information was selected because the database includes all UK registered charities except for a small minority governed by other bodies e.g. private schools. The database also contains public information on income and on charity's field of activity.

Charities from two income brackets in the database Advanced Search were examined; £100k and £500k, and £500k to £1m. These income brackets cover the majority of charities registered and charities of this size are unlikely to have a member of staff wholly dedicated to communications and are unaccustomed to commissioning or producing video. At these income levels charities also tend not to have significant financial reserves and are dependent on year-to-year fundraising, which means these organisations could benefit from self-producing videos. A degree of pragmatism is needed when investigating the huge number of organisations within these income brackets, so the sample size was reduced by the addition of a search term applied to their activities. The Charity Commission only allows searches returning less than 500 results and a sample of less than 500 is adequate methodologically. So, the search term used in 'advanced search keywords' was '*social welfare*'. This term was chosen to return less than 500 results and was intended to select charities which focus their work on people, as opposed to, for example, animals or buildings. These organisations are most relevant to the research project as they are most likely to involve client participation in production and also make films which relate personal stories. An additional dataset was created for income bracket £1m to £10m with no additional search term as there are sufficiently few charities in this income bracket that they did not need reducing. This dataset was used as a check

to see whether certain differences between the other two datasets continued into a higher income bracket.

For resource reasons you are not able to display the entire Register of Charities. Searches are therefore limited to 500 results.

Search for ⓘ

- ☒ Registered charities ☐ Registered and removed charities
☐ Removed charities ☐ Charities with latest documents overdue

Type of charity

Keywords ⓘ

☒ Match all words ☐ Match any word

Search in

- ☒ Charity name ☐ Charity objects ☒ Charity activities

Where the charity operates ⓘ

Search for charities operating or select

Classification ⓘ

Search for charities by

Registration date ⓘ

From To

Removed date ⓘ

From To

Income range ⓘ

Fig 4. Screen shot of charity commission advanced search page, accessed 2/2/2018

At the time of the searches for income bracket £100k to 500k the sample returned was 367 charities out of a total number in that income bracket of 22,139 charities, i.e. 1.7%. In income bracket £500k to 1m there were 69 charities in the sample: 1.5% of all charities in that income bracket. Most of the charities in the sample were represented by data from their reporting year 2015/6.

4.2.2 Investigation 1: Exploring charity channels on YouTube

Overview:

This first investigation explores small charities' use of YouTube channels, through which the level of engagement with video by small charities is then inferred. It inquires whether charities within the dataset have a YouTube channel, and if so, whether the YouTube channels are actually being used, as indicated by numbers and frequency of films uploaded, and numbers of subscribers. It also examines

whether the channel has a trailer film as recommended by YouTube for Non-Profits²⁷, which is used in this study as an indicator of good practice and high engagement with video as a medium of communication.

Methods:

Once the sample set of charities was established their names were searched in YouTube, to find out if they had a channel. On occasion the charities had a channel which was not titled by the name of the charity, e.g. the registered name 'THE COURTYARD ARTS AND COMMUNITY CENTRE' has 2 channels called '*TheCourtyardArts*' and '*Courtyard Arts Centre*'. If no channel was found in the first 15 results having used the registered charity name to search, then 2 further actions were taken to advance the search for channels:

- 1) In the YouTube advanced search 'channel' was selected.
- 2) If the charity clearly had a complex registered name then that was simplified and the search conducted again, e.g. the name on the Charity Commission database: 'BECONTREE HEATH ISLAMIC SOCIETY (DAGENHAM CENTRAL MOSQUE) LIMITED' brought up no channels, but when the search was changed to 'DAGENHAM CENTRAL MOSQUE' and 'channel' selected in advanced search, 3 channels were found called '*Dagenham Central Masjid*', '*Dagenham Central Masjid Media Team*' and '*DagenhamCentralMasjid BHIS*'.

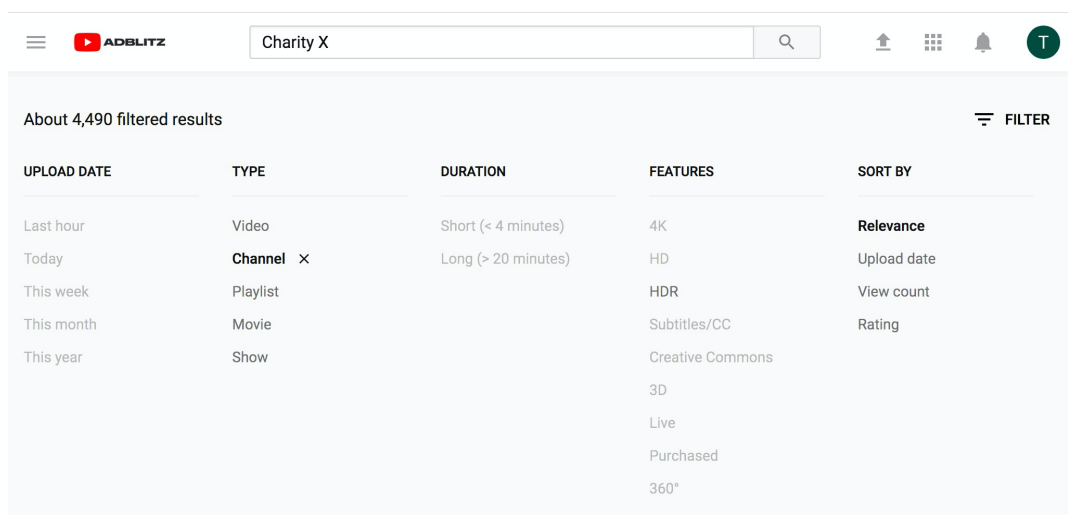


Fig 5. Screenshot of YouTube advanced search with 'channel' selected. Accessed 2/2/18

For those charities for which a channel was found various data elements were recorded in a

²⁷ This advice can be found at <https://creatoracademy.youtube.com/page/lesson/nonprofits-channel?cid=nonprofits&hl=en#strategies-zippy-link-2>. Last accessed 4th December 2019.

spreadsheet. If an organisation was found to have more than one channel (as with the examples above) then the channel with the most subscribers was used to log subsequent information.

The data recorded was:

- Charity name and income in 2016
- Whether a YouTube channel has been found – yes, no, or multiple channels
- If yes, whether there is an introduction to the organisation and if so whether that exists in text, video or both (contact addresses with no other information are recorded as having no introduction).
- How many films are uploaded to the channel
- How many subscribers the channel has
- The date the channel was accessed by the researcher
- Any specific notes. For example, these include whether there is a parent national organisation with a channel, if the channel contains zero films, etc
- Finally, if there is no channel, whether there are individual films that appeared in the initial search, not attached to a channel, which include the charities name in their title or tagline. The number of these films is recorded up to 20, and thereafter recorded simply as 20+.

This data collection is summarised in the flow chart below:

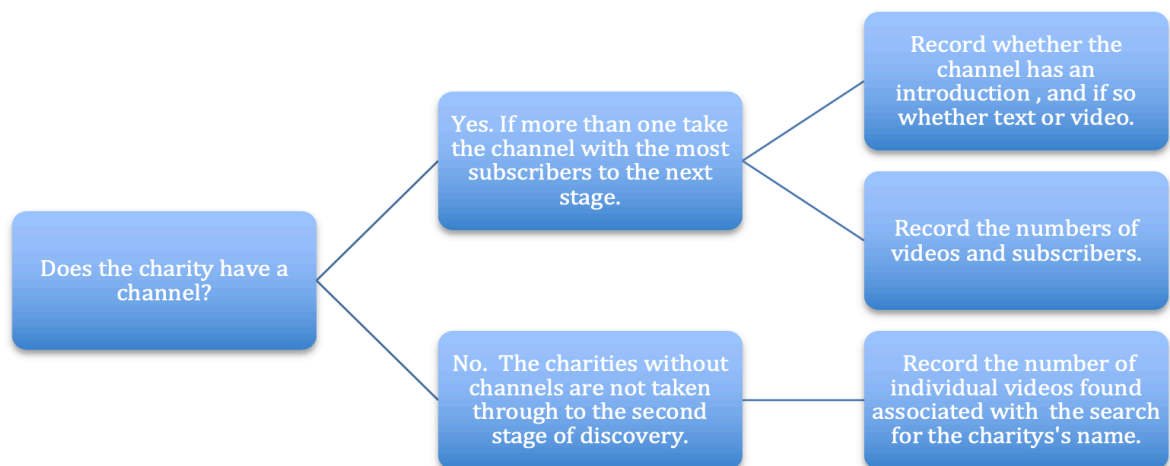


Fig 6. Diagrammatic summary of flow of data discovery for investigation 1.

Although this perhaps looks like a quantitative method involving yes/no fields and counting objects, the data collected offers indications of trends in engaging with video, rather than definitive answers. Investigating YouTube channels is just one of multiple methods that could be used to construct a picture of charity production. There are powerful rationales for pursuing this investigation as each of the categories of data collection offers a different perspective on how charities are engaging, or not, with video. These are outlined in Table 5:

Category of data collected	Investigation	Inferences about charity engagement with video that maybe drawn out by the investigation
Counting the number of charities in the sample which have a channel	To find out whether it is common to have a YouTube channel	Whether charities are taking steps to use the medium of video in their public-facing communications.
Counting films on channels.	If an organisation does have a channel whether they are uploading films in any quantity.	Whether charities are using their channels.
Counting subscribers and comparing with the number of films on channels.	Whether there are relationships between the numbers of films uploaded and the number of subscribers.	Whether charities are effectively engaging audiences through their channels.
Exploring whether channels have an introduction and the medium of that introduction.	Whether charities have put thought and effort into making their channel effective.	Whether charities appear to be consciously making efforts to engage audiences.
Comparing all of the above data for different categories of income level	Whether there is any relationship between income level and an organisation's activities on YouTube.	Whether better resourced charities are more likely to engage with video.
Counting hits for individual films where the charity does not have a channel.	Whether, if the charity does not have a channel, there are films on YouTube about that charity uploaded by others.	If there are films then that implies that the charity is not engaged with video even when others around them are, and that they already have a resource of films they could be utilising more effectively.

Table 5. The rationale behind investigation 1.

As part of recording this data the researcher wrote memos of observations. These memos can be combined with the data to create a picture of current practice. This additional qualitative data also provokes questions to be taken into Investigation 2.

4.2.3 Investigation 2: Exploring charity films on YouTube

Overview:

Investigation 2 samples the **content** of channels belonging to organisations which are a sub-set of spreadsheet 1; those from the lowest income bracket (£100k to £500k) that have a YouTube channel. A spreadsheet of this dataset was compiled after the first search for channels was refreshed, and so this set of charities is not identical to that fulfil these criteria in Investigation 1. The dataset for Investigation 2 comprises 217 films from 45 channels. Through examination of various attributes of those films a picture of the types of content being uploaded can be developed, and insights offered into what organisations' use video for, and how they produce video content. Then, through unpicking the strengths and weaknesses of that content, particularly its 'quality' as determined by various craft and editorial attributes, not only is the context of the later stages of research illuminated but important information is gleaned to inform the development of ASPAC.

Methods:

In order to ultimately explore processes and types of charity productions Spreadsheet 2 investigates:

- SI1*) The quality of production 'craft' and technical elements of films. This is often known as the 'production values'.
- SI2) Whether there are characteristic types of video, or genres, that can be identified.
- SI3) Any obvious purpose or audience for films.
- SI4) Whether films are being posted regularly.
- SI5) Whether numbers of views and likes for individual films is useful to examine, and what they might say about the role video plays in the charity's communications.

* 'SI' refers to 'Spreadsheet Investigation' and these 5 explorations will be referred to in the findings, in section 4.4.1.

The following data on the charity and their channel was recorded:

- The name of charity and their main activities
- The URL of their channel and the date it was accessed by the researcher.
- The number of films on the channel, and the number of subscribers.
- Notes on the channel in general.
- Notes on whether the charity has a website, whether that website has films uploaded and the relationship between the website and the YouTube channel.

Then six films (or less if there were fewer than six films on the channel) were selected for each charity. In most cases these were the six most recently uploaded on the channel, which appear as the first six on the channel when there is no introduction or where content is not separated into playlists. Less frequently, where the channel had an introductory film, the six films examined were that introduction plus the five most recent films. But on the rare occasion that a channel was being managed effectively so that the audience could watch separate themed playlists, then 2 films from each of the first three playlists was examined or the introduction plus two videos from two playlists and one from a third.

For each of the six films the following data was recorded:

- DR1*) Title
- DR2) URL
- DR2) Duration
- DR4) Number of plays and the number of likes
- DR5) How long ago the film was uploaded
- DR6) Whether the film has any credits
- DR7) A brief description of the film
- DR8) Any information on who might be the intended audience
- DR9) Any obvious purpose for the film
- DR10) Four measures of production values;
sound quality, visual quality, edit complexity and narrative.
- DR11) Notes on technical aspects
- DR12) Notes on editorial aspects
- DR13) Screenshots where a visual record assists in understanding the notes above

* 'DR' refers to 'data recorded'.

For the four 'production values' (DR10) and the 'purpose' (DR9) of the film, criteria were developed to offer consistency and to minimise researcher bias (see Fig 7). These criteria were repeatedly refined during the data collection process as patterns began to emerge; previously examined films were re-categorised as appropriate although it must be remembered that with qualitative data a degree of subjectivity cannot be avoided. In addition to the spreadsheet, notes were taken by the researcher as she viewed films (DR11, and DR12). These memos relate particularly to clues within the content as to how the film may have been made. Fig 7 indicates the criteria developed for assessing production values and the following screenshot shows the first ten data entries on spreadsheet 2.

Sound quality – each film is allocated one of four values; 1,2,3,m

1. Sound containing any of the following issues: not all speech is audible, differences in sound Recording quality shot to shot are easily heard, there are periods of silence.
2. Sound is audible but poor quality, there is no sound mixing or layering, where music is used there is no environmental sound with it.
3. Sound is audible and crisp (close to broadcast quality), the soundtrack is mixed and layered as applicable.
- m. Soundtrack is wholly or predominantly music with no speech intended to be heard.

Visual quality – each film is allocated one of 7 values; 1, 2, 3, a, lo, s, ss

1. Images containing any of the following characteristics (unless obviously stylistically intentional) – talking head eyelines looking over wrong side of the screen (unless intentional), only one shot type e.g. talking head, long shot of event etc.
2. A variety of shot types e.g. moving shot, mid shot, zoom in, graphics etc,
3. A wide variety of shot types, any obvious intentional visual stylistic devices, any use of close-ups. Or, if there are not a wide variety of shots, clear visual coherency and clarity of visual style in shooting.
 - a. Animation.
 - lo. Film is wholly one locked off shot.
 - s. Film is wholly one single shot (not locked off).
 - ss. Film is a slideshow to music.

Edit complexity – each film is allocated one of three values; 1,2,3

1. No editing other than just a simple assembly of a few shots where sound and picture cut at the same time.
2. Film is clearly intentionally edited but lacks sophistication e.g. edits showing any of the following characteristics: jump cuts, an overuse of talking heads with very little else happening, voiceover is used with no indication of whom is speaking (unless they are intentionally anonymous), use of multiple cutaways with interview which are of identical duration and/or with no background sound to the cutaways.
3. Anything that's more sophisticated than 1 or 2.

Narrative structure/storytelling – each film is allocated one of three values; 1,2,3

1. No discernible structure, or lack of enough information with which to interpret any structure
2. A discernible beginning, middle and end.
3. An intentional and more complex narrative line.

The apparent purpose of a film - 11 categories

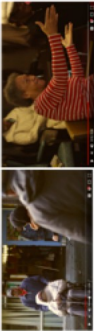



- e. Documenting an event, e.g. a speech or religious service, partially or in full, for those who were not present on the day, or as a record. Not a celebration of the event.
- b. Celebrating an event or achievement or project.
- p. Promoting a specific event or specific aspect of the organisations work – awareness raising, education, or information
- c. Campaigning on a specific social issue
- f. Fundraising
- i. An introduction to the organisation and their work, general promotion
- h. The history of the organisation
- r. Recruitment of members or fundraising participants or volunteers
- pr. Project work – films generated as an output of particular projects which involved video production
- m. Clips from broadcast media about the charity – radio or tv
- u. Unclear

There are also several 'thank you' films – but this has not been defined as a separate category as they come under celebrations or history.

Fig 7. The criteria used on data spreadsheets for DR10 and DR9

Charity name	Main activities (my language) Denotes religious activities Denotes student union	URL of channel	Number of videos on the channel	Number of subscribers to channel	URL of 6 videos (see supporting document)	Video title (from YouTube)	How long ago it was uploaded	Number of views	Number of likes	Duration	Credits, if any Brief description of video (my language Date data acce opinion)	Who might the audience be? (my language)
AFRICAN CARIBBEAN CARE GROUP	providing services for elderly Caribbean origin people in Manchester	https://www.youtube.com/channel/UCTG0uF7HZNcLBF-0g8_s5VA	2		https://www.youtube.com/watch?v=0_4XEB2oCav28	ACCG Gala Fundraising Charity Dinner	1 year	87	0	2'06	Slideshow of images from a dinner event	people who were there?
						African Caribbean Care Group	2 years	313	6	5'38	Introducing what the organisation does, images of old peoples home and workers etc	public
BEAP	providing community projects in Bradford's Bangladeshi community, all ages	https://www.youtube.com/channel/UCkYIE58SmLEdGvny6v3WHJA	25	10	https://www.youtube.com/watch?v=y0YH6gR0dw	Bangla Baritams Community Day 2017	1 month	120	5	10'51	Reel Street Films	? Funders, public
					https://www.youtube.com/watch?v=CNS65T8-8	Believing in Bradford	2 months	8	0	0'03	One shot of group shouting believe in Bradford	2nd oct 17 ?
					https://www.youtube.com/watch?v=kL8ashGIBpl	Civic lift at Shapla Hall Bradford	3 months	14	1	0'58	Slideshow of an event at a mosque	ditto ?
					https://www.youtube.com/watch?v=5pW7Lk44Go	TeamBEAP Dragonboat Race	4 months	10	0	0'39	one shot of man playing a drum - no dragon boat in sight. Taken on phone	?
					https://www.youtube.com/watch?v=beOq_OEPfEg	TeamBEAP Dragonboat Race	4 months	10	0	1'08	one shot of dragon boat race	?
					https://www.youtube.com/watch?v=dpY1Cf_fg	Bangla Baritams	5 months	64	1	0'25	one shot of a penalty at a football match	?
20storieshigh	making theatre with disadvantaged young people	https://www.youtube.com/user/20storieshighTV	53	73	https://www.youtube.com/watch?v=zW1YEXQUPU	Behind the Scenes - She's Leaving Home	3 weeks	21	1	5'32	video describing the story of and thinking behind an immersive theatre production	public
					https://www.youtube.com/watch?v=fF17PRtK2TE	The Broke 'N' Beat Collective 2017	1 month	151	4	1'37	promotion of a theatre piece with clips and talking heads and text reviews	public

Fig 8 Screenshot of first ten entries on spreadsheet 2 showing data recording (continues on the next page)

Screen shots	NOTES on channel	NOTES on use of video on the organisations website
		On front page got 3 local news reports where the charity have been featured, these are on their YouTube channel, got the video from their youtube channel that's 5:38 on website but not on front page. You click 'watch our video' in second layer of a menu so not that easy to find. Cant find anything else
	Looks like its only for videos where theres been significant effort put in	
	Looks like its an unorganised repository for anything that's generated in terms of video without any curation or guidance of the audience	No video whatsoever
	Looks like they are using the site regularly but theres no delineation between types of video and little information from the channel as to what things are. Combined with the videos themselves not having clear purpose it makes the channel pretty useless.	
	Although there arent that many hits on this video on the channel there are thousands, these havent been up very long and arent the big hitters	absolutely gorgeous multimedia website, one of best ever seen. The video which you go on the site to introduce the success of the organisation, and then the youtube channel is a separate entity where you can drill down in more detail. Really good example of fantastic practice.

QUALITY JUDGEMENTS (see document for descripti PURPOSE?)					NOTES
sound quality	visual quality	edit complexity	narrative	technical aspects	editorial aspects
m	ss	1	2	ce	Appears to be for people that were there to see themselves more than anything else. This seems to be very common. Appropriate duration.
					Must have been discussions on consent and anonymity. Really good mix of stakeholders in the video including daughter of resident. Following human stories not focusing on organisational aspects. Some cutaways are used on order - ie see people getting into a van then the van pulling off - not just whacked on randomly. Sound is the weakest link otherwise would be pretty good.
1	3	2	2	1	The purpose is unclear as the title is about an event and yet the content seems to be about a range of related projects so its unclear what the video is for who it is for and what its purpose is. As the principal and head to follow is the right a problem as it drags to the viewer. As they want to cover what happened on the day the duration isnt necessarily over the top but because there is a lack of structure it is pretty unwatchable for anyone who wasn't actually there
2	2	1	2	u	Just one shot, why put it up? If someone clicks on it they get very little in return. Why does it need to be a video? Why not use a photo?
2	s	1	1	together	photos not very good - blurry, All round dreadful.
m	ss	1	2	ce	Who is this for, very unclear, but at least it's short.
					The question is why is this shot on their YouTube channel - trying to go viral? Is there an in-joke? Its very unclear. The title doesnt give a clue how we are meant to interpret this.
1	s	1	1	u	Its just one shot from someones phone, taken in portrait not landscape and uploaded.
1	s	1	1	u	see above - its another phone shot this time of the boat race
1	s	1	1	u	see above - another shot from a phone no explanation or context
3	3	3	3	p,ce	Really good
3		2	3	p	Really good

4.2.4 Limitations of these methods

The methods outlined above have limitations that should be borne in mind but that do not necessarily discount the validity of this stage of research.

- 1) In selecting the sample of charities when the search term 'social welfare', is combined with different income brackets, some types of charity are disproportionately represented in the samples, and these over-represented groups are more likely than average to have a video channel.

If charities are grouped by type, we can also see that over-representation of some types changes with income level.

	100k to 500k	500k to 1m	1m to 10m
Religious organisations*	16%	12%	6%
Football club charities	1%	4%	3%
Student Unions	1%	3%	33%
Leisure and sports centres	1%	1%	11%
All other charities	81%	80%	47%

*If a charity is religiously based but their core work is social not religious then they have not been counted as a religious charity; for example a food bank run by a church group

Table 7. Percentage of particular types of charities in the sample for three levels of income

This table demonstrates that there is less diversity of charity type in the sample over the £1m income mark. It also demonstrates that religious organisations are common in the sample for the two lower income brackets. A possible hypothesis for this effect is that because the search term 'social welfare' is non-specific, and religious organisations tend to do some sort of social work in their communities, so this term may be used more frequently in their descriptions on

the Charity Commission database than for other types of charities. Therefore, in some of the later analyses which focus on small charities, religious organisations have been filtered out.

- 2) The search method employed to find channels may miss those that are not titled with the registered name of the charity. This is particularly true when the name of the charity includes only common words. This bias does not have a significant effect on findings.
- 3) YouTube may not accurately represent the video activities of a specific charity. They may be making videos that are not published in the public domain, they may be using video in off-line contexts, or they may be making videos that have a short public life (eg on Facebook Live – see interview 3 in chapter 5). However, the researcher’s observation that YouTube dominates the distribution of charity films is reinforced by evidence from the interviews in chapter 5; most organisations that use video have a presence on YouTube, even if it does not cover the full range of their video activities. The limitations of YouTube to represent video activity provide good reason as to why mixed methods are needed to explore what is happening now with video in charities.
- 4) Most organisations are using YouTube as a repository of some sort, not necessarily as the primary place in which they intend people to see their video output. Much of the content is intended to be viewed on websites with links to YouTube. Many organisations with channels expect people to go to their website first where a link is offered to a YouTube channel. Thus, some of the data collected, for example, whether channels have a trailer film, cannot always be assumed to indicate that a charity is not investing in their video presence online, as their channel may simple be acting as a repository.
- 5) In relation to spreadsheet 2, the selection of a maximum of six films from each channel means that a charity who uploaded six films five years ago has as many films included in the data as one which is very active and uploading every week. Therefore, the total number of films uploaded on a channel, and the pattern of uploading through time, should be considered in conjunction with the six films examined in detail. It must be remembered that this data forms a snapshot of YouTube. Pragmatically the research cannot cover all the films uploaded by this number of charities.

4.3 Findings from Investigation 1

For investigation 1 findings from the spreadsheets and from the memos are separated and described in 4.3.1 and 4.3.2 respectively.

4.3.1 Findings from spreadsheets

1: Whether it is common to have a YouTube channel

In the lowest income category examined; £100k to £500k, 44 charities out of 351 had YouTube channels (13%). There are a disproportionate number of religious charities in the sample (57 out of 351) of which a much higher proportion (33%) have channels. If religious charities are excluded then out of 294 charities 26 have channels, i.e. 9%.

In the category £500k to £1m 27% of charities have channels, and for the category £1m to £10m 59% had channels (or 39% if student unions and religious organisations are filtered out).

Finding: At the lowest income bracket for which data was gathered few charities have channels. As income increases the number of organisations with channels also increases.

2: If organisations do have a channel whether they have uploaded films, and how many.

The question asked of the data here is whether charities that have set up YouTube channels are using them. There are two ways of doing this a) looking at how many films are uploaded and b) over what period/frequency. This question focuses on a) alone.

If an arbitrary number of ten films is taken as an indication of activity, for income level £100k to £500k, of the 44 channels discovered, 24 had 10 or more films uploaded. So 55% of channels had ten or more films, or 7% of the total sample (charities with and without channels).

If the number of films carried by the channels in the sample are broken into bands of ten films the mode value is 1 to 10 films.

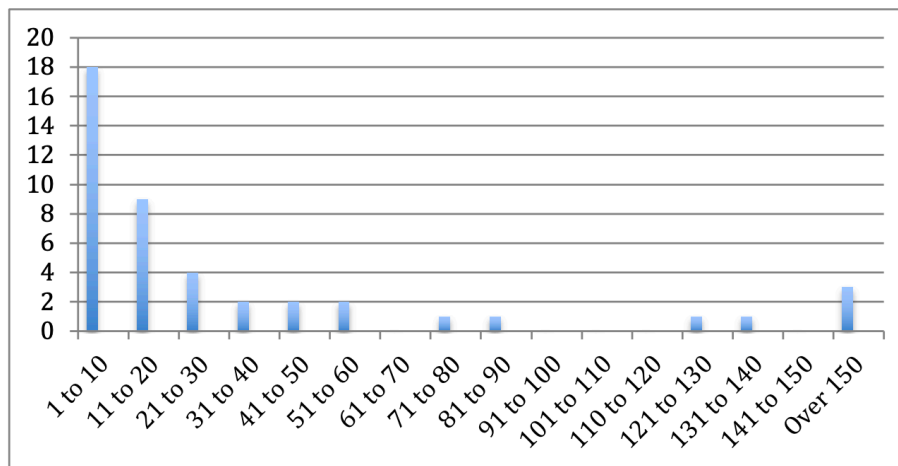


Fig 9. Bar chart showing the number of charity channels (y axis), plotted against the number of films comprising those channels (x axis) for income level £100k to £500k.

Religious charities had higher numbers of films on their channels with 61 as the mean (as opposed to 14 for non-religious channels) and 79% having ten or more films. If we filter out religious organisations then out of the remaining 294 charities, 26 had channels and only 10 of these had ten or more films. So, 38% of non-religious charities in the sample with channels have 10 or more films, or just 3% of all the non-religious charities in the sample.

Finding: At the lowest income bracket for which data was gathered, if religious charities are excluded from the data, a very small proportion (3%) of the remaining original sample of charities both have channels, and have also uploaded ten or more films. Therefore, at this income level activity on YouTube is very low.

In the £500 to £1m income bracket 9 out of 16 charities with channels have more than 10 films uploaded, i.e. 56%, and the same figure for £1m to £10m is 80% (or 69% with student unions and religious charities filtered out).

Finding: As income increases the number of films uploaded to channels increases, i.e. channels are being used more.

If the data for those channels that had less than 10 films (the column on the left most of the above bar chart) is broken down, then 15 out of 18 channels have fewer than 5 films uploaded, and of these, 6 have just one film on their channel. Therefore 14% of those charities with channels have just one

film uploaded.

Finding: *At the lowest income bracket for which data was gathered, most channels have low numbers of uploads, and a third have only one film. The latter will be referred to as a ‘sleeping channel’.*

3: Whether there is a relationship between the numbers of videos uploaded and the number of subscribers.

If we examine data from the lowest income bracket, we can see that there is some correlation between numbers of subscribers and numbers of videos uploaded. This is visually represented in the bar chart below. This correlation is closer for religious charities. There are however clear exceptions; some other charities have many more subscribers than videos, including one channel with no content but 24 subscribers!

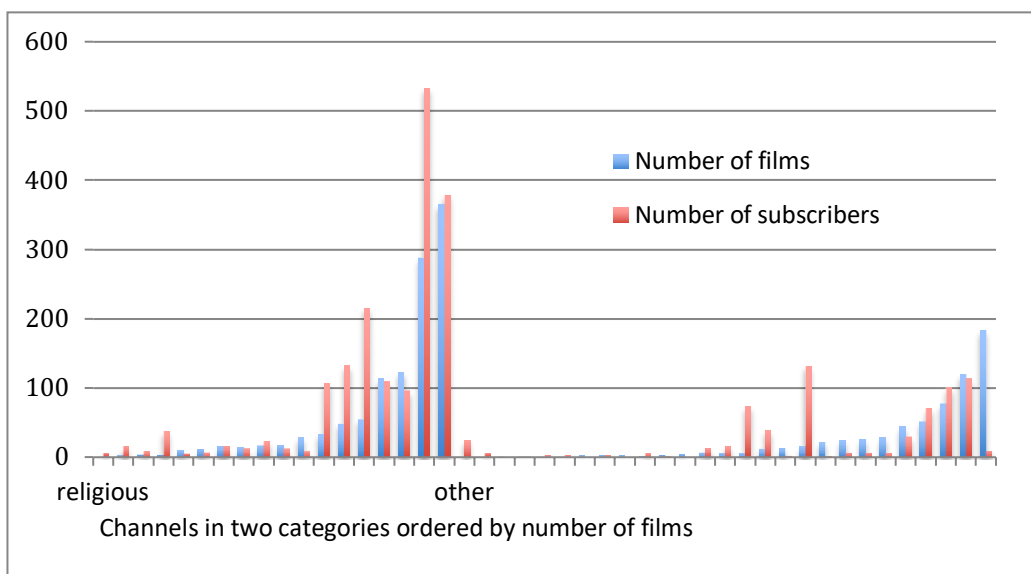


Fig 10. Chart showing the number of films and subscribers for each of the 45 channels in the £100k to £500k data. On the left-hand side are those channels belonging to religious charities ordered by numbers of films, and on the right the remaining channels.

Finding:

There is a relationship between numbers of films and numbers of subscribers so it is likely that those organisations which regularly upload content are engaging an established following.

4: Whether charities appear to be consciously making efforts to maximise the effectiveness of their channel to engage audiences.

YouTube for Non-Profits provides free resources including practical production support and advice on how to establish an effective channel. Whether charities are formulating YouTube channels in accordance with advice about audience engagement is explored through examination of any introduction to the organisation on their channel. The assumption is that if charities are introducing their channel they are doing so because they want to maximise their audience engagement. As many of the charities which are the focus of research have very little resource to produce a trailer film, data has also been collected on whether there is any written introduction to the charity.

Income bracket	Number of organisations in sample*	Number of organisations with channels	Number of channels with introduction of any sort	% of channels that have an introduction	% of charities that have a channel and introduction	Number of channels with: Text introduction	Trailer film with no text	Both text and trailer film
£100 to £500k	351	45	17	37%	5%	13	2**	2
£500k to 1m	68	25	4	16%	6%	2	0	2
£1m to 10m	136	79	34	43%	25%	18	2	14

* This table includes religious channels.

**It is interesting to note that a further 3 channels had an introductory film but it was not positioned at the top of the page and therefore it's impact was mainly lost on YouTube, although of course it may be better positioned on their website.

Note: For this investigation data was collected in July and August 2017, and by this time one more charity had a channel giving a sample size of 46.

Table 8. Table exploring numbers of charities with channels which have introductions to the organisations

When the whole sample of charities with and without channels is examined, very few have channels with an introduction, except for the charities that have income in the millions of pounds.

Finding: It can be seen that only a minority of organisations that have channels are offering an introduction in accordance with advice on engaging their audience.

5: Whether income level affects a charities activity in producing and uploading video.

Finding: Looking at the previous findings it does appear that the higher the income of a charity the more likely they are to have a channel, and the more likely they are to be actively and effectively

using that channel.

6: Whether, if the charity does not have a channel, there are films on YouTube about that charity uploaded by others.

It has already been ascertained that most charities do not have channels, however many of those without channels do have multiple films that reference them uploaded onto YouTube by other people. Frequently these films are uploaded by individuals who have video-ed their own fundraising activities or who reference the charity when using their facilities; e.g. sports clubs may upload films of matches at a leisure centre which is constituted as a charity. This data is important to explore as these films offer ready-made communications that could potentially be beneficial to the charity if, for example, curated as a YouTube channel.

Income bracket	Number of organisations without channels	Organisations without channels			
		Number which have a presence on YouTube despite having no channel	% with a presence on YouTube	Number which have more than 20 videos referencing them on YouTube	% which have more than 20 videos referencing them on YouTube
£100 to £500k	307	79	26	4	1
£500k to 1m	43	14	33	2	5
£1m to 10m	57	20	35	5	9

Table 9. Numbers of organisations in the sample that have a presence on YouTube despite having no channel

Finding: It is relatively common for charities who do not have their own channels to have a presence on YouTube via others' uploads. Therefore, there is a great deal of existing video material which could benefit charities from which they are not necessarily gleaning maximum benefit.

It is interesting to note that some organisations without a YouTube channel have trailer films that have been uploaded onto YouTube by a production company, or by an individual. It can be surmised

that the producer must have uploaded the film for it to be embedded on the charity's website²⁸. This shows that some organisations are following advice about engaging with video and producing trailer films, however they rely on their supplier to manage their distribution, not necessarily taking full advantage of all the opportunities available to access audiences.

4.3.2 Findings from memos about Investigation 1

- It is clear that not all charity YouTube channels are being used in the same way. Several of the religious channels that score very highly for numbers of films and subscribers do so because all the occasions of worship are recorded and uploaded and other channels may simply be repositories for films used on the charity's website. In contrast, some channels are integral to their communications and linked to via the charity's website. Therefore Investigation 2 looks deeper into the apparent purpose and utility of films uploaded to channels.
- Memos noted that charitable trusts (second tier charities that function to distribute funds to good causes) are almost invisible on YouTube, as are residential services for the elderly. Young people's and community charities tend to have a greater presence. So Investigation 2 should examine channels with reference to the main purpose of the owning charity, to illuminate this variation. Data on this variation is also gathered through interviews (see chapter 5; interviews INV06, INV05, INV03 and the expert interview).
- In the sample for income level £100k to 500k there are four organisations that have multiple YouTube channels. It appears that channels have been set up on separate occasions and do not necessarily each have a distinct purpose. This state of affairs suggests that there may have been a lack of communication internally that has led to multiple channels. Indeed, when this evidence is triangulated with evidence from interviews (see chapter 5) the picture of what is happening within charities includes staff leaving without a handover of passwords and staff taking it upon themselves to set up a channel without a coordinated communications plan etc. (INV06)
- Those charities with national parent organisations (eg Citizen Advice Bureaux, Groundwork) appear to be no more or less likely to have their own channel than single charities. Furthermore, if their parent organisation has a national YouTube channel, that appears to

²⁸ An example: <https://www.youtube.com/channel/UC8o1ezgnbm6BvgcJ480WCw> Accessed 25/3/2019

have little bearing on whether the satellite organisation has their own channel. One could hypothesise that perhaps whether a small organisation has a channel or not is most dependent on whether there is an individual member of staff to push it through rather than its structural relationship with parent organisations. When this evidence is triangulated with interviews it seems likely that this is the case.

- Memos taken early in this process reflect the researcher's shock at the low numbers of charities with channels. This caused the researcher to query if it was the generalised keywords 'social welfare' that were leading to a biased sample of charities. This sample could include a) a disproportionate number of second tier charities, or b) charities that have a high proportion of non-technically-adept stakeholders i.e. the elderly. Concerned about the limitations of the method, the researcher collected basic data for 2 further spreadsheets – for the income level 500k to 1m using a different search term, and for the same income level in the following year; using 2016/2017 data instead of 2015/2016 data. Both these variations led to similar samples to Spreadsheet 1. As this discovery process is only indicative of trends, the similarity of samples with these different but related datasets should be taken as supporting the validity and robustness of the findings presented here.
- Finally, it must be remembered, particularly with small charities where there is such a low level of activity, that the relationships between charities, channels, numbers of films and subscribers have a complexity that Spreadsheet 1 cannot reveal. For example, charities cannot be assumed to be aiming to talk to a 'general public', and YouTube is not necessarily important in the charity's overall communications approach.

4.4 Findings from Investigation 2

For Investigation 2, it is important to note that only data from charities within income group £100k to £500k is included. As for Investigation 1 findings are split into those emerging from the spreadsheet and those from memos, however at times observations from memos are used to assist with interpretation of the spreadsheet.

4.4.1 Findings from spreadsheets

These findings follow the five areas of investigation into films notably production values, genres, purpose and audience, views and likes, and uploading patterns (see section 4.2.3).

SI 1) Production values

To inform ASPAC it is important to understand the strengths and weaknesses of films that are currently being produced. These findings draw together the four measures for craft skills/production values (sound quality, picture quality, edit complexity and narrative), and memos relating to technical attributes. The aim is to assess the level of sophistication of production techniques employed, and attempt to determine the production process from the finished films. The findings described in this section are followed, in italics, by inferences that may be made about production processes. Together these create a picture of production that is mainly bottom-up, ad hoc, and messy.

With regards to **Sound Quality**:

- A) 17 out of 217 films, i.e. 7.8%, have only music as a sound track. Of these, 8 are slideshows. Many more have a mix of music and synch sound with music dominating the soundtrack.

In terms of what can be inferred about production processes:

- *Most music heard in the sample is extremely generic. It is likely to have been sourced through software that provides a selection of music tracks and automates editing*
- *Montaged images to music is a style likely to be the result of a DIY production process.*
- *Some charities may be following advice to make films watchable for those on-the-go without headphones. A music track provides a background which does not contribute to the narrative of a film.*
- *Charities see others' films and copy their style (see interviews in chapter 5). This may be part of the explanation as to why music-only soundtracks are so commonplace.*

- B) The use of sound as a creative tool is extremely limited and technical quality is generally poor. Sound mainly consists of interview material, assembled synch, and music. There is little use of signposting voiceover, very little dipped diegetic sound with cutaways, and music is often not dipped under each section of speech.

- *This indicates very little sound mixing in the edit and a tendency to either use internal microphones, or not be close enough when recording. It can be inferred that most videos are not being produced by professionals.*

- C) Most spoken sound is audible.
- *Most productions are reaching a minimum standard of sound so, although there is little finesse evident in the use of sound, soundtracks are functionally effective.*

Visual Quality:

- D) 78 of 217 films are single shots either with a moving camera or locked-off. This under-represents the number of single shot films in general, as almost all of these come from channels with huge numbers of films posted, nearly all of which are locked off single shots, and from which only six are sampled per channel.
- *There is little by way of creativity being put into many films. That said, some single shot videos are meant to record events for those who were not there, for which a single locked off shot can be appropriate, albeit dull for the audience. This finding reinforces the probability that most of those people producing films are not professionals and have little editing experience.*
- E) There is little variation in the sorts of shots being used. Common are head and shoulder interviews – either set up seated or vox pop style, stills, camera walkthroughs, long and mid shot actuality (though usually with low volume sound and not combined into sequences). There are very few close-up shots, almost no animation, very little use of artwork, no use of puppets or other distinctive visual devices, very few presenters or first-person voice. There is limited use of on-screen graphics.
- *Those producing videos are likely to be untrained in the visual language of film, moreover they are using visual techniques common to other charity videos. This reinforces the likelihood that producers replicate other videos they have seen.*
- F) Very few service users are shown on screen. When they are, some social groups seem to be represented more than others, particularly those who attend day centres.
- *This indicates that films featuring service users and their stories are unusual, despite*

many of those stories demonstrating a charity's impact. A reluctance to expose service users is indicated by findings from interviews (see chapter 5).

Edit complexity:

- G) Out of the three technical areas – sound, image and editing – editing scores are the lowest. This is perhaps unsurprising given that editing requires the most specialist skills and knowledge to achieve good results.
- *For those producing films editing is a real challenge, with many producers not getting to grips with relatively basic operations.*

Narrative:

- H) For most films it is clear what the subject is and that they relate to the charities work in some way. Many have a discernible beginning, middle and end. There is perhaps a little more experimentation in narrative than there is visual experimentation, but mostly it remains basic, and clunky.
- *It could be surmised that organisations understand their own stories and what they want to say through their communications. Taking the step of translating that narrative into a film is more challenging.*
- I) Very few films have an editorial which appears to have involved collaboration with service users, or which foregrounds service user stories.
- *This reinforces that there are missed opportunities to work with service users and tell their stories, as suggested in finding F.*

To make improvements in some of these production values would require a large investment. For example, to improve edit quality significantly would require training, time, and equipment. This begs the question as to how far production values, or the 'quality' of video, should be prioritised in ASPAC (see chapter 6). However, on examining memos on technical, craft and narrative quality, the researcher noted a number of common weaknesses, where a small change in practice could make a big difference to overall quality. When considering the development and formulation of ASPAC, these

considerations should be borne in mind as offering quick gain in production values for minimal changes in the process. Examples of low-hanging fruit include:

- Sound level too low; although words are mostly audible, the audience has to concentrate hard to hear what is said.
- There are not enough pauses in interview material and words and sentences are cut mid-stream.
- Shots are repetitive, both in terms of shot content and shot style.
- Shots are often taken in portrait rather than landscape format.
- The duration of films is often determined by the length of the track of music chosen, rather than the content.
- Films are too long for the amount of content.
- There is a lack of meaningful title.
- There is a lack of narrative structure.
- There is a lack of signposting of the purpose of the video, e.g. in text around or within the video, or in narration.
- There is no service user involvement obvious on or off screen, so the stories that involvement could uniquely access are absent.

Another attribute recorded for the 217 films was their duration, which interestingly tended to either be very long (often the length of an event being recorded in full), or relatively short; less than 5 minutes. It appears therefore that it is well understood that on-line films should be kept short (and this is reinforced in interview data in chapter 5). However, because most films lack complexity and are thin on content, the researcher has observed that even short films tend to be too long to be likely to maintain audience attention.

SI 2) Identifying genres

‘Genre’ refers to the categorisation of types of film, characterised by specific structure, content, and style. So, in seeking genres from the sample the researcher is looking for patterns of similarity for these three factors. In fact, there are several genres that can be identified in the sample. They are described below in the order of prevalence in the sample.

27% of the films examined are locked off **single shots of a presentation**, usually showing the presentation in full. Only 3 of 59 of this genre are non-religious. Very occasionally the camera moves a little (showing that it is being operated and not simply left to record), even less frequently cutaways are added, e.g. of PowerPoint slides. 61% of all the films associated with religious organisations are of this genre²⁹, and it is particularly common for mosques to have a channel where they upload every Friday prayers, or talks by visiting Imams. These channels can have very many films of this genre and it is likely that they are made in-house.



Fig 11. Screen shot from film entitled 'Sardar Manjit Singh Chawla @ Ramgarhia Gurdwara Hitchin' from the channel of SRI GURUSINGH SABHA HITCHIN HERTS. Taken 25th March 2019

10% of films are **single shots taken on a phone, of only a few seconds duration**, often of a one-off happening³⁰. This is perhaps not a 'genre' as such, as the content of these shots is very variable, and it is often unclear why these films have been posted (see INV08 in chapter 5 for one explanation). Whether someone is grabbing a shot of the latest piece of play equipment installed in their park, or the crowd cheering at a charity race, these shots represent a moment in time that their author had wanted to preserve. Many of these films are untitled or have a meaningless title (for example the file code), and all of these are likely to be produced at the grassroots.

²⁹ An example is: <https://www.youtube.com/watch?v=NQutOM29-Co> from Newcastle Central Mosque Last accessed 25th March 2019

³⁰ An example can be found at <https://www.youtube.com/watch?v=5pw7LtK44Go> (Last accessed 25th March 2019).



Fig 12 Screenshot from video entitled 'Live sex show! with the garden's frogs' from the channel of THE PHEONIX GARDEN. Taken 17th October 2017.

4% of the video sample are **montage slideshows of still photographs of an event**, often to music. An example: <https://www.youtube.com/watch?v=4XEB2oCav28> (Last accessed 25th March 2019) are additionally some films which have video footage incorporated into them. This genre usually records or celebrates an event and appears to be made at the grassroots, possibly with automated software.

Other genres represented by less than 4% of the sample:

- **Copies of anything that has been broadcast** about the charity. For example <https://www.youtube.com/watch?v=Xy89kru7C4o> (Last accessed 25th March 2019).
- **Single shot quirky videos**, eg people holding their position like statues ('Mannequin challenge'), ice bucket challenge, etc. For example https://www.youtube.com/watch?v=KvOXv_WNHTg&t=7s (Last accessed 25th March 2019). These videos try to grab attention on social media. They usually have little to do with the work of the charity.
- Other infrequent genres are a fundraising member of the public talking about their experience of fundraising to get others to take it up, shots of sports classes to music to encourage sign ups, and hustings for student union roles.

SI 3) Film purpose and audience

Identifying genres assists with unpicking the probable intended purpose and audience for some videos. The most obvious purpose that emerges is to enable people who were not at prayers or a presentation, to see and take part, either live or later. Additionally, 17% of videos celebrate an event that has taken place, mostly with no other obvious purpose other than to create a memory of that

event, possibly for those who were there. This means that up to a half of all videos are event based. For a relatively high number of videos (18%) it was unclear what the purpose could be, or whether the video was aimed at any specific audience. In fact, there were significant numbers of videos that were relatively random single shots. More coherent films were for fundraising, promotion, campaigning, and recruitment, or were the result of project work, or offered the history or other information about the organisation.

The fact that a significant proportion of videos have no obvious purpose, or are made for a very narrow audience of supporters e.g. celebrating events, indicates that most charities are not using YouTube to promote themselves, or the impact of their work, to the public. Instead, religious charities aside, charity channels appear to consist of films uploaded by enthusiastic individuals, in a haphazard way, which is not necessarily directly helping the organisation who own the channel. Only a small minority of charities are clearly consistently managing and vetting uploads to their channel.

SI 4) Uploading patterns

Examining the dates that films were uploaded reveals a variety of patterns; some charities have a flurry of activity with gaps of years, for example <https://www.youtube.com/user/K4RIMA> (last accessed 26th March 2019) or a flurry of activity which is clearly part of one video project and then nothing. Some charities upload regularly with a range of frequencies represented in the sample, from approximately twice a year to every week. As would be expected, those channels that upload more frequently tend to have more films on their channel in total, and more subscribers, however they almost all belong to religious organisations, particularly mosques who are uploading every week. It may be that other charities are using Twitter or Facebook to deliver regular updates on video, but such an absence of this pattern on YouTube does indicate it is likely to be very uncommon, despite being an effective strategy of keeping supporters interested and engaged.

Examining the most recent activity on channels indicates that a significant number of channels have not had any new films added for years, and uploads which are less than one month old are almost wholly accounted for by religious organisations.

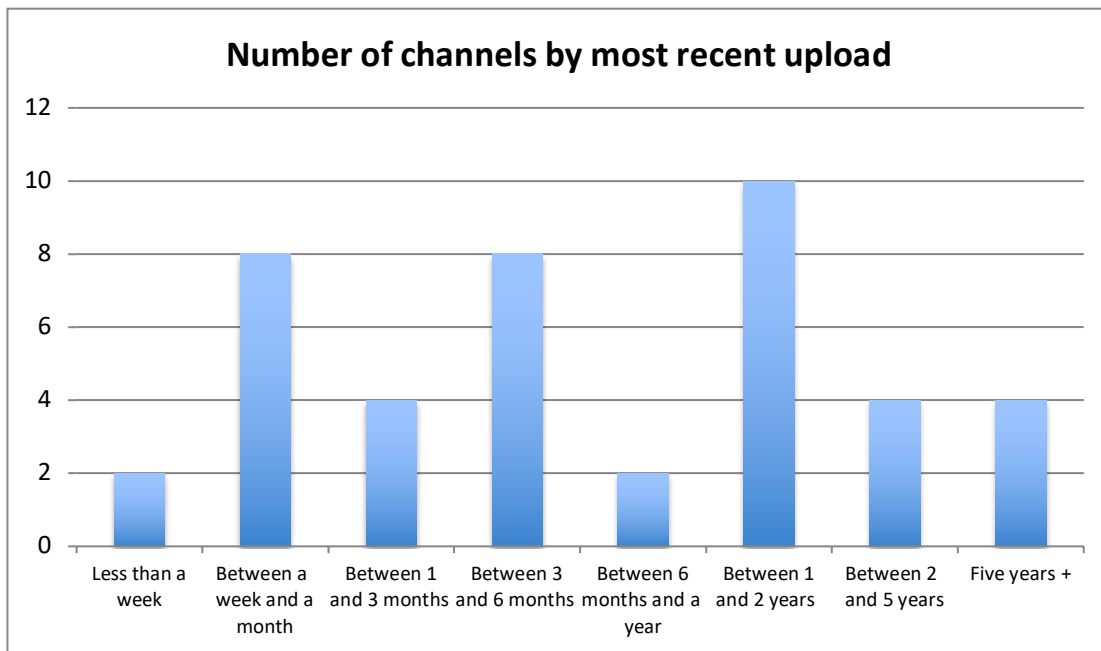
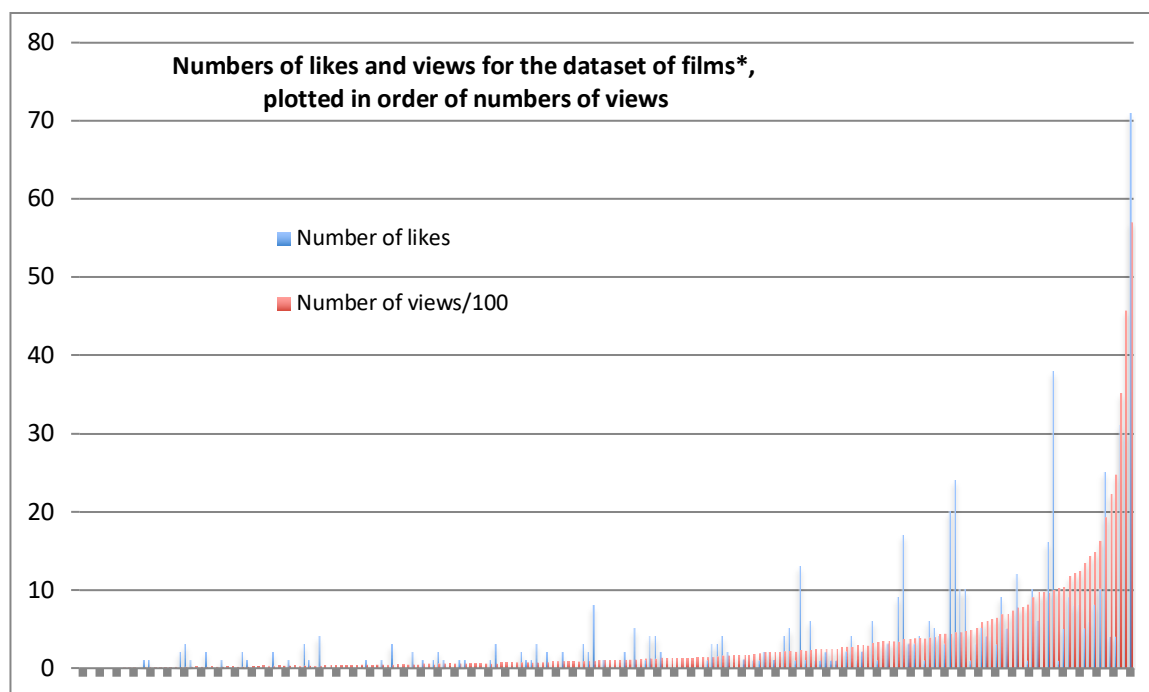


Fig 13. Bar chart showing the period since the most recent upload, plotted against number of channels for a sample of charities in the income bracket £100k to £500k

SI 5) Numbers of views and likes

The key finding when considering views and likes is how few of both there are for most videos. Of 207 videos with likes recorded, 89 had zero likes and 144 had zero, 1 or 2 likes. However, some of the videos with zero likes had hundreds of views; this is again primarily due to the large volume of religious videos in the sample. On examination of the relationship between likes and views, as could be predicted, there is some limited correlation.



*Excludes those films for which 'like' was disabled, and 2 films with the highest values for views that were an order of magnitude larger than any other member of the dataset (431k views and 68k views).

Fig 14. Bar chart indicating numbers of likes relative to numbers of views

4.4.2 Findings from memos

Although data from only the lowest and most relevant income bracket has been included in this section thus far, spreadsheets were also made for the two higher income brackets and, more importantly, simultaneous memos were taken. From these memos the following observations were of note:

- The service user group with whom charities engage does have a bearing on their video output, even though service users appear to rarely be directly involved. Charities involved in the creative industries, and/or who work with young people as clients, tend to make less generic films, of better technical quality (interviews in chapter 5 reinforce this observation). Charities which are sporting tend to have more sponsorship and appear to spend more on films which are made more often by outside production companies. Charities which are involved with old people and the mentally ill appear to be underrepresented.
- Surprisingly few films are produced to directly fundraise. Very few have a call to action or a request for funds.
- The films examined on each channel tend to have the same strengths and weaknesses as one

another. Therefore, it is likely that they are being produced by the same person/people, and often that person is not developing their production skills.

- In terms of storytelling style there is very little variation, and a lack of creativity and experimentation, with films tending to lack passion and personality. Production values do reach a necessary minimum, i.e. it is possible to hear what people say and see what is happening, however any aspects of filmmaking that require authorship, for example a strong visual style, a powerful editorial, reflexive shooting etc, are almost totally absent. The range of styles employed is narrow and, as has been evidenced above, generic.

4.5 Discussion of Findings

These investigations provide strong indications of patterns in video production and distribution via YouTube. The research focus of this thesis is video in **small** charities and Investigation 1 vindicates this focus, as it provides evidence that small charities engage with video less than their larger counterparts, and therefore have the greatest need for support with production. For small charities a lack of effective engagement with YouTube as a considered part of their communications strategy is apparent; even for the few charities which have gone to the effort of creating a channel, there are significant numbers of sleeping channels, channels with little content, or channels used sporadically. Larger charities have a greater presence on YouTube which indicates that income does have a bearing. One can assume that with that increased size come staff roles which are dedicated to communications, even if that role is part-time or communications is just one aspect of a wider job description. But, even so, and surprisingly, in the £1m to 10m income bracket most organisations still do not have a YouTube channel. If large charities are struggling to engage with video, the problems are multiplied for small organisations. It is important to note that many of the charities that do not have channels do in fact have a presence on YouTube through individual videos uploaded by others. Thus, it can be hypothesised that lack of effective presence on YouTube is not merely a financial issue, if it was then organisations would be taking the step of collating these video materials relating to their work, which costs very little. Therefore, there must be some other barriers to production and these will be explored in chapter 5.

Investigation 2 focuses on uploaded content. On the whole production values are seen to be poor, production lacks editorial clarity and strength, leading to generic and un-engaging films. Channel content is unorganised, and when religious charities are excluded, viewing numbers are low. Service

users have very little presence in content, but where the staff or client group are likely to have good digital literacy and/or confidence (working with young people or in the creative industries), this plays a role in motivating production and raising production and editorial values.

If these findings are considered within the overall aims of this research; to produce an alternative approach to production; ASPAC, then there are some understandings that can be carried forward into that process. These are described in Table 10.

Finding	Implications for the development of ASPAC.
Many charities are not uploading videos at all. There is little evidence that most charities are engaging with video production.	The approach needs to work from a standing start, a point of no knowledge. It needs to encourage and inspire production for organisations where there is none.
An introductory film to the organisation may be a valuable asset to a charity on YouTube.	The approach should allow for that agenda to be satisfied, and include processes suitable for producing a general trailer film.
To have a healthy presence on YouTube a charity needs multiple films.	The approach should encourage production of multiple films.
To have a healthy presence on YouTube a charity needs to upload films with some regularity.	The approach should encourage on-going sustainable production.
Small charities are tending to produce DIY video content that has low production values. Many films are not made in a way that creates engagement for the audience.	The approach needs to address poor production values, particularly editorial values.
Small charity content tends to be generic which does not set organisations apart from the online 'noise'.	The approach should encourage creativity and stepping out of recognised genres.
Films are being made for a variety of purposes.	The approach should encompass production of a diverse range of video content.
It is likely that productions within an organisation are being made by the same person. This a) tends to mitigate against diversification in style, and b) creates a production vacuum if that person leaves the charity.	The approach should focus on team production rather than an individual.
Little improvement or development in production is seen over time.	The approach should build in skills development to improve production.
Confidence and digital literacy correlates with successful production.	The approach should offer some training in digital production skills and should aim to build confidence.
There are some basic and easily resolvable production decisions that are affecting low production values.	The approach should include some information on actions that can improve production values for little effort or cost.

Table 10. The implications of findings from Discovery 1 for the development and formulation of ASPAC.

4.6 Aims for the study

The investigations into YouTube have not only revealed clues as to what is happening in small charity video production but crucially enable some aims to be set for achieving the goal of the research question at the heart of this study, to *‘effectively assist and support small UK charities to participate fully in an increasingly digital world’*. It has been shown that problems with charity films are not simply about ‘quality’, but also are about engagement with video; actually getting going with any sort of production.

Therefore, the aims of the approach and the study as a whole can now be identified as:

- 1) *To encourage production where there has been none.*
- 2) *To hone editorial and technical aspects of production leading to a ‘quality’ film.*
- 3) *To develop longer-term production capacity and resilience so that production happens repeatedly.*

4.7 Summary

Explorations of YouTube provide evidence that small charities are failing to engage meaningfully with YouTube, and by inference, with video as a medium of communication. Only a tiny minority have a fully functioning and engaging YouTube channel, and those that do tend to fall into specific types, notably religious charities. Different types of charities tend to use video for different purposes, with few films aimed at direct fundraising, and little service user presence. The level of sophistication of films on small charity YouTube channels is low, with much generic content and very basic production values. An emphasis on small charities, as opposed to the sector as a whole, is shown to be appropriate for this study, as they have the greatest distance to travel to become adept with video. There must be significant barriers preventing digital engagement to have created the situation where small charities are so behind the times with their online presence. These barriers will be explored in chapter 5. Then in chapter 6 some findings from these examinations of YouTube will inform the ‘formulation’ stage of research; ASPAC will need to respond to the lack of engagement and knowledge of video revealed in this chapter in order to meet its aims; stimulating production where there is none and developing production quality and capacity.

Chapter Five: ‘Discovery 2’ - Interview based explorations of production in small charities

5.1 Introduction:

The exploration of YouTube revealed that there are likely to be significant barriers to production for small charities. Chapter 4 also indicated some aspects of how videos are being produced. However, the evidence from YouTube on these two areas is inferred and lacks detail. Therefore, another method needs to be brought to bear, one which adds depth to, and triangulates, knowledge in these areas. Semi-structured interviews have the potential to delve deeper into the current state of video production in small charities and to explore barriers to production in those charities where none is happening.

In this second of two discovery chapters, two categories of semi-structured interview are discussed; firstly a set of eleven interviews with staff from a range of small charities that have already produced videos. These will be referred to hereon as *‘interviews with staff’*. Secondly an ‘expert’ interview with a respondent working for a second-tier charity which supports small charities with a range of digital challenges and activities, including video. This will be referred to as the *‘expert interview’*.

5.2 Methods

5.2.1 Interviews with staff – rationale and recruitment

Although presented in sequential chapters the research described in chapter four, and the semi-structured interviews, were undertaken concurrently as part of a mixed methods approach to the discovery stage of research. Therefore, the findings outlined in chapter 4 were not taken into account when selecting interviewees but were considered when it came to analysing the interview data.

A. Prerequisites

It has already been stated that a prerequisite in selecting interviewees is that the organisations they work for are engaged with video. Ten of the eleven respondents’ organisations were involved with the production of films during the previous three years, but they have differing levels of experience.

The eleventh organisation had made it known that they were keen to begin to use video.

Another prerequisite is that the respondent was the person responsible within the organisation for managing production, whether or not content was produced in-house, by volunteers or by a commissioned external company.

B. Recruitment

The 11 interviewees were recruited through a range of methods. Three were already known to the researcher and so were contacted by e-mail, 2 were found through cold approaches by e-mail (one because they had videos with high production values on their YouTube channel, and one because production values were poor), and 6 through personal introductions via contacts of the researcher. However, in these 6 cases the researcher had no prior knowledge of the organisation, nor the interviewee. The eleven selected brought diverse experiences and came from a broad range of charity types. The rationale and aims of that diversity is described and demonstrated below.

C. Diversity.

In addition to the pre-requisite of having engaged with video, the researcher aimed for diversity in the sample of interviewees, particularly with reference to:

DF1*) Charity service user group.

DF2) The nature of the charity's core work.

DF3) Charity income (within the 'small' range of £100 to £500k).

DF4) Whether the researcher has a prior relationship with the organisation.

DF5) Respondent's role in the charity (although all have been responsible for the video output under discussion).

DF6) How much video production the organisation has done.

*DF refers to 'Diversity Factor'

There are two levels at which diversity is important to this part of the study. On a general level a diverse set of contributors is likely to offer a range of responses to questions, comparison of which will offer clues to commonalities and differences in factors influencing production. At the level of specific factors of that diversity, having a range of respondents can begin to show how those factors

may influence production. Table 11, on the following page, outlines the benefits of diversity to the study for each of the 6 factors above.

	Characteristic for which the sample aims to be diverse	Rationale
DF1	Service user group	Service users are associated with powerful narratives. They are a relatively untapped resource with potential for involvement in production. Therefore, it is important to understand the variation of involvement in production across different service user groups so that those factors which enhance participation are encouraged. Also, there is variation in the degree to which service users are vulnerable which might influence how open, or not, organisations are to the use of video, as it is often perceived as an exposing medium. For example, engaging with video is very different for an organisation working with children, as opposed to one working with other charities.
DF2	Core work	To be useful ASPAC will need to serve charities that have a variety of communications needs, and a variety of purposes for films.
DF3	Charity income	In this discovery stage, one of the aims is to understand the implications of charity size to production, so that later ASPAC can be targeted to those charities that need it most, and that will use it.
DF4	Whether the researcher has a prior relationship with the organisation	With a pre-existing relationship the researcher is likely to get an in-depth and probing interview. Also, prior knowledge of the organisation means that questions asked are highly pertinent. However, there are two risks associated with a prior relationship, firstly the risk that the researcher is less objective, and secondly that knowing the researcher may have influenced the way in which that organisation has engaged with video. Thus, it is important to include both organisations with which the researcher has a prior relationship, and those which are new.
DF5	The interviewee's role in the charity	When developing ASPAC it is worthwhile to understand the range of roles that the people it is aimed at might occupy, and the implications of those roles.
DF6	How much video the organisation has done and the production values of their output	Having a diverse sample in terms of this factor is vital in offering insight into whether organisations learn about production if they do it repeatedly, and whether some of the barriers that made it difficult to get going are reduced.

Table 11. Factors taken into account when seeking diversity across respondents, and the rationale behind these factors.

The following is a summary of how the eleven respondents expressed diversity according to these factors:

DF1 and DF2: User group and core work

The core work of the organisations for whom the interviewees work is listed below, with the organisations grouped according to their service users.

User group: local communities

INV1* City farm running community activities

INV2 Inner city local neighbourhood cohesion organisation

INV3 Participatory heritage projects in schools and urban communities (CIC not registered charity)

INV4 Community-led architectural design

User group: vulnerable (mostly young) women

INV5 Rape and sexual abuse victim support

INV6 Street sex worker support

User group: vulnerable young adults

INV7 Inner city young people's theatre

INV8 Young people's mental health support

INV9 Improving young people's engagement with the NHS (separately funded project of a larger charity)

User group: families in crisis

INV10 Children's hospice nursing

User group: other charities and volunteers

INV11 Matching professional volunteers with charities that need them

* 'INV' refers to 'interviewee'

Although each of the 11 charities has different core work, certain activities involved in delivering that core work that are shared between organisations as follows:

Commonalities	Organisations
Doing creative projects with their service users	1,3,4,7,9
Supporting a particularly vulnerable user group	5,6,8,10
Work connected with improving health	6,8,9,10
Providing services to other non-profit groups	1,2,11

Table 12. Commonalities in organisational activities for the sample group of contributors to 'Interviews with staff'

DF3: Income

Seven charities receive income of between £100k and £500k, the bracket that the simultaneous YouTube research pointed to being the population of greatest interest. 4 of the 11 charities were outside that income bracket; one being smaller and three larger.

DF4: Researcher's relationship

The researcher recruited three organisations with which she had a prior relationship producing commissioned films (but was not the only filmmaker that had worked for them), and for one she acted as a mentor to an in-house filmmaker. The interviews with these respondents could be termed '*acquaintance interviews*' (Garton & Copland 2010) where '*frame-shifting*' happens. This entails some disadvantages in that both interviewee and researcher need to work hard to re-negotiate their identities and relationship, but also has the advantage that it allows for depth and flexibility in the interview and can access fresh insights. In Chapter 3 the advantages of using mixed methods to expand the scope of the discovery stage of research was discussed and by selecting interviewees with a variety of relationships with the researcher this breadth has been further enhanced.

DF5: The respondent's role in the organisation.

There was no need for the researcher to make a conscious effort to recruit for diverse roles. It is interesting that, given that all respondents are responsible for video production in their organisations, there is very little consistency in their job titles, and job titles at the lower income end of the scale tend to be generic. In smaller organisations roles are often blurred as a small number of

staff have to wear many hats.

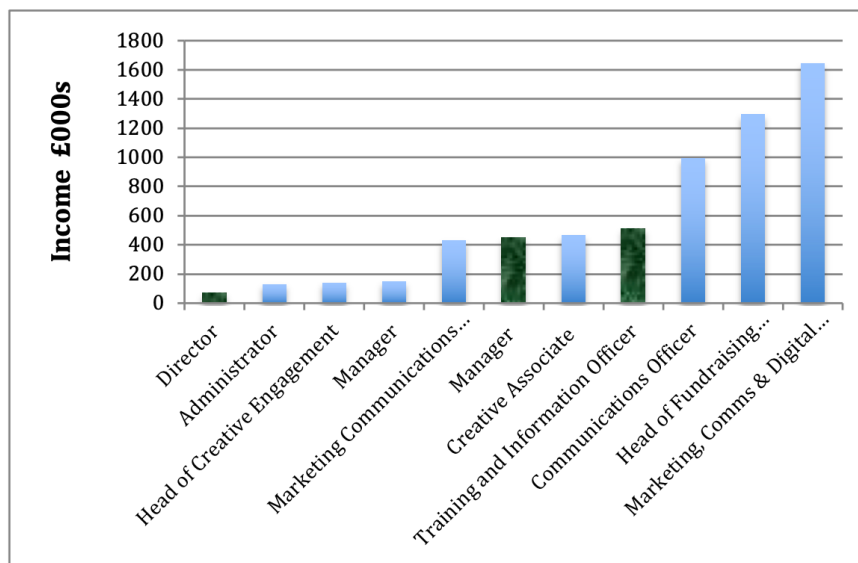


Fig 15. Bar chart indicating the income of the charities from which interviewees were recruited, combined with the charities known to the researcher prior to recruitment (dark tone), and the job title of the interviewee.

DF6. How much production they have done in the past.

One organisation had done no production, 1 had been involved in 3 or less videos, and nine had been involved in 3 or more videos.

5.2.2 Expert interview – rationale and recruitment

We know from chapter 3 that using a range of methods offers a rich picture of current production (or lack of it). We also know that, for the semi-structured interviews with staff, the sample is very small, and therefore cannot be deemed representative of all small charities. YouTube investigations indicated that the vast majority of charities do not engage with video at all, so the fact that the interviews with staff focus on individuals and organisations who **are** engaging with video means that this data is being gathered from a subset of small charities – those that are already motivated to engage with video, and (mostly) doing so. The interviews with staff, although they explore barriers to production, are not offering any data on those situations where those barriers have not been overcome. This is important to note because ASPAC needs to serve small charities who are not already engaged with video, as well as those that are. The expert interview aims to address this gap. From a position of working with numerous charities who have not engaged with video, the interviewee is able to offer a different perspective on the barriers to production. In fact, in many ways the expert interviewee is in a better position to respond to questions about why organisations

do **not** engage with video than organisation themselves as: a) to ask about a negative situation which people may not want to discuss can create difficulties of interviewee recruitment and b) it is challenging for interviewees to respond to a question which is in essence about a vacuum: why they are **not** doing something.

Analysis of the expert interview should also be understood in terms of the evolving narrative of this study. The exploration of YouTube indicated that small charities are not often engaged with video. This understanding therefore created an important shift of emphasis from how production could be improved, to enabling production where there was none before. To that end an expert interview is an appropriate response. This interview adds to both understandings of the specific context of video production in small charities and understandings about barriers to production. The latter can then be addressed in ASPAC.

The expert interviewee was found through online searching for production courses for charities. She works for a charity which is funded primarily by local authorities, that provides digital support and development services to the voluntary and community sector operating within the funding authorities' geographical area. One aspect of the organisation's remit is video communications for small charities, a small part of a wider mission to help small charities use social media effectively. The organisation which the respondent works for was, at the time, the only one of its kind in the UK. They later assisted the researcher in finding case study organisations (see chapter 7); recognising the synergy between their mission and this research and the mutual benefits. The interviewee organises an annual conference for local charities which takes communicating impact as its theme and delivers twice yearly workshops in filmmaking for small charities, using free apps. This is the only course of its kind the researcher can currently find in the UK.

5.2.3 Conducting the interviews

Nine interviews with staff were conducted face-to-face at the interviewee's workplace, one was conducted face-to-face in a café, and one by phone. The expert interview took place at the organisation's premises. All the interviews were conducted between September 2017 and January 2018. They ranged in length from 25 to 75 minutes, were recorded on a hand-held audio recorder, and then transcribed. Each of nine of the interviews with staff focused on discussing 3 video productions from the previous 3 years. The interviewees chose the 3 films but were asked to discuss

those which reflected a range of production practices. The questioning established the production process and set the films within the context of the aims, structures and practices of the organisation. Below is a copy of the researchers question sheet for interviews with staff. The questions in bold were asked to all interviewees. The italic sections acted as reminders to the researcher of the aim of each area of questioning. The prompts were used to guide the conversation as necessary. Each interviewee was asked some but not all of the prompt questions. Where it appeared that a moment of more in-depth conversation could illuminate some of the themes under discussion, or when the interviewee picked up the theme and continued the discussion themselves, the prompts were followed up conversationally.

What is your role, and what is the aim of the organisation you work for?

Has the team in which you work been involved in video production in the last three years – can you give me some general information on what you have been doing?

Discovering whether they have been involved in any grassroots production or whether they have hired in companies to make their videos

Prompts: How many films were produced by outside companies and how many made within your team? Who initiated the video projects? How was it funded? Who worked on it? Is it publicly available – if so, where?

Would you mind if we discussed (up to three of) those projects made within your team?

Ascertaining more detail about aims, context and stakeholders for one project at a time.

What was the film's purpose/aim?

Prompts: What were your intentions when the project started? Was the process important to any of its aims?

Could you briefly describe the production process?

Prompts: Who was involved? What did they do? Who was in charge of making decisions? In what order did you do things? What went well, what went less well? Did you meet to discuss a plan/have a brief/treatment/discuss an edit? Were there any ethical issues?

How was the finished video?

Prompts: Was the film as you had envisioned? Were you happy with it? Why? Did it fulfil its purpose? How did you determine whether it was successful? Where was it shown?

Where did you get your information or advice on how to make a video?

Prompt: On-line? Training course?

Would you make a video again in the same way?

Prompts: High and low points? What did you learn from this experience? How did you learn from this experience?

What uses do you think your organisation could have for video?

Prompts: What do you think video is good for? Does your organisation recognise the possibilities for video? On-line and off-line uses?

Is there anything else you would like to add, or questions you would like to ask?

The expert interview took the form of a conversation about the context and practices of production in small charities.

5.2.4 Limitations of these methods

With respect to the interviews with staff data gathered is limited by the researcher asking interviewees to choose only 3 films to talk about (for pragmatic reasons; to control the duration of the interview). As a result the dataset of films does show a range of production activities but is not necessarily exhaustive in terms of revealing all types of production activity, nor does it represent each video type or production practice proportionally. Also, interviewees will tend to talk about projects that went well (or occasionally the disasters) rather than run-of-the-mill work. In terms of the expert interview there is only one respondent so there is no opportunity to compare or contrast responses.

5.2.5 Analysing the interview data

Using transcripts of the interviews passages of text were copied into a spreadsheet and into various themed documents. As data was categorised, so the spreadsheet columns and documents evolved.

Collation in a spreadsheet

The spreadsheet gathered all the data about the films that were covered in the interviews with staff, so that any patterns were made visible and in order that different aspects of production could be compared. Over the eleven interviews, 30 separate films were discussed³¹. To break down the production process so that the 30 films could be compared, the narrative offered on each film was divided into categories, each given a column in the spreadsheet, under the headings:

- Purpose/content
- Production personnel
- Resources
- Production process
- Review process

³¹ In one interview the interviewee chose to speak about four films, one interviewee had none to talk about, and in a further interview the researcher failed to record the end of the conversation so only two films are represented.

- Satisfaction with outcome
- Platform (on which the video was distributed)

Not all categories were discussed for all films as elements were forgotten, the interviewee was reluctant to discuss them, or they were simply not present (for example, there were very few cases where the process had been reviewed).

By way of example of data transcription and collation, the following are responses about two of the thirty videos discussed:

Spreadsheet heading	INV02 Video 2 transcript extracts	INV08 Video 1 transcript extracts
Purpose/content	A resident came to us with the idea, 'cos obviously there were lots of those films flying around on social media (<i>music video based on the Pharrell Williams song 'Happy'</i>) and other parts of the world doing it, and someone locally said, 'I'd love to do a bit about (<i>inner city district</i>), I think it would be great'.	There was a fundraising event in the summer called: Rough Runner. So, it's one of these kind of 'It's a Knockout' style runs where there's obstacles and it's chaos, basically chaos. A group of maybe 20 or so people got together to raise money ... and I made this decision...'cos it was the first time we were doing that, and it's an annual event, that I wanted that documented ...the idea of the video was to put it online and say for next year look at what we did, look how much fun it was, come and sign up and do this for us this year.
Production personnel	I was like OK well could we get anyone with a bit of goodwill to do this, and we managed to find ... filmmaker, ... I knew he made films and he might be up for it and he was, so that was a bit of luck really in knowing somebody who knows someone ... and then another resident came forward to say 'well, I'll help,... I'd like to do a bit of the sort of production in terms of getting people there'.	So we had been approached by a young person who was starting their own filmmaking sort of enterprise, and not long out of university, and trying to go it on their own and produce videos for local businesses and charities....he sent over his portfolio and it was superb...we receive a lot of offers like that, and cold calls and stuff for different video production, but I was really struck that this was a young person and that they'd heard of (<i>the organisation</i>)...he brought a couple of people along as crew....So when we have opportunities like that, especially that come from young people, we like to make the most of it really, and he's added that to his portfolio, and we've actually since gone on to do quite a bit of work with him, and paid him - it's been a really really good relationship.

Resources	So we crowd-sourced a bit of money saying would anybody chip in a bit to pay somebody.... so we kind of got together a small little bit, hardly anything really, only £200.	We paid him... he said what it what it would be in advance, and it was a really good rate and it was within our budget...He gave us a charitable rate...this is where I don't want to sound like we're taking advantage because I asked him what's your rate, and we paid his rate, and that happened to be a lot cheaper (<i>than other local production companies</i>).
Production process	She (<i>volunteer resident</i>) lived locally and so that was much more collaborative, so we all played a little role in that. So, I kind of got the organisations – the police and us and a few others, and a venue, places, and then the filmmakers ... wandered around the neighbourhood and when people saw them, they said 'well, we'll do it' and so they did sort of random people as they went around....., It's got to be people who you would see on the street, and it can't be like us pulling the strings and getting people that we know, obviously that's where we could start but then we hoped it would kind of grow from there and that is what happened. So when they were out filming, we'd set up some filming and they'd film the people we'd set up and ...as passers-by were watching they kind of said 'oh we'll do it' and so it did just naturally grow and was a really lovely mix of people I had an initial phone call with him...I gave him a written brief but...it was really loose, and then on the day, as the logistics became a little bit clearer of where we were and how the course was mapped out, then that had to adapt on the day.... I said catch as much as you can, try and keep up with us as we're running around all the obstacles, and then in the edit just make it look as vibrant as possible, and actually as enticing as possible He was really good about sending over a first draft (<i>edit</i>), and saying 'if anything needs tweaking please let me know'. And it did. Not the way it was shot, and it was all shot beautifully, but it was just what I wanted the message to be and so we took a few lines of interviews out and stuff. Interviewer: Did you meet face-to-face to discuss the edit? The edit was done over email. Cos I just said... because it's quite short video three minutes, I just gave him a timestamp of a particular bit of footage that we wanted changing.
Review process	(<i>re looking at hits and likes:</i>) Yes, not in terms of 'we have a set target in mind' but it's good to see lots of people looking at it and that it is having reach.	I debriefed with him as well and said was there anything that we could have done differently? Did you enjoy it? And he said actually he wants to do the Rough Runner next year.... But he really enjoyed doing the video for us, enjoyed working with our team, he found everybody was really willing to put themselves in front of the camera, which made his life easy, cos he says usually half the battle is to get people to speak.
Satisfaction with outcome	It was really great; that film has had over 10,000 views so far and everyone that was in it really enjoyed being part of it I think...It's expanded our reach although that one we didn't badge it ' <i>(name of organisation)</i> ' - it was about... the neighbourhood, we were in it and we have our logo in it but it wasn't about us.	Delighted, really really happy, yeah really happy - so much so, like I say, that we've done some more work with him since.
Platform	We have our own YouTube channel so we upload stuff to there and use that as a link to share.	<i>Social media</i>

Table 13. Examples of transcribed and coded interview data on completed videos.

Collation in documents

A series of ten Word documents collated other relevant data from all interviews according to themes to reveal similarities and differences in responses. These themes were generated in three ways:

1) Themes which stem directly from questions or prompts in the question sheet:

- The respondent's role in the organisation

- The organisation's purpose in engaging with video
- Views on video as a medium
- Training

2) Themes which recurred across the interviews, where at least three people brought up the theme.

These themes were adjusted as each interview was added but were cemented as the following:

- The role of volunteers
- Views on production values and where to invest limited money
- Thoughts on the research as described to them in the information sheet and then by the researcher

3) Themes which during the Discovery phase of research are revealing themselves to be important to ASPAC:

- Barriers to production
- Considerations of production values
- Reflective learning

By way of an example of gathering data into themed documents, the following is the collated data in a document entitled 'Production Values':

INV02 (*Employing a filmmaker at 'mates' rates' is not about production values, but about creativity*).

So that's collaborative in terms of what he brings to it that we don't have, (*it*) is 'well, what would make a good film?' What would actually be good to watch and be engaging for the viewer? Cos we can easily come up with a long list of stuff but if it's somebody just sitting there talking it's going to be really boring whereas he brings ... that creative thinking,

INV05 (*First priority is to service users not to production values*):

So, I think even though we've always been nervous about including service users in promotional material, I think we'd be eager to do it again actually. And especially cos if we're doing it in house it's, you know, we care about our service users and we're never going to do anything that puts them in harm's way, and we always want them to be in control of whatever it is that they're doing, so we can guarantee that if it's us that's creating this, in a way that we can't guarantee that if it's an external.

INV06

If in a communications plan there is a view to make a really high spec video that carried a bold message that was perhaps new... I think we probably wouldn't seek to produce it ourselves. But also (*we*) don't have financial resource to just commission that. So it would probably be a case of exploring whether existing supporters might know of people who might do pro bono work....

INV06

...broadly where it stands, ... there's little need for high spec productions.

INV06

It's just as well that shaky footage is kind of fashionable.

INV08

I could make a case for having some budget to go out and use one of those big companies in spending thousands of pounds, but so far we've not really felt the need to do that to be quite honest. And actually what I'm conscious of in my role is being seen... as a charity if we have a really flashy video out there, most people are savvy enough to realise that would have cost a lot of money, and is that the best way for us to be using the money? I would argue probably not.

INV08

I suppose the main take away is ...if we can find ways to produce them better in house.... if it's £5,000 to have a production company come in and make one video, well, maybe we spend a bit of money on a better camera so we can do it better ourselves. Like, to me that would be a savvier away of spending some money for video.

INV08 (*on volunteer/service user produced video*)

I think we learnt a lot from him doing that...it doesn't need to be like, really good quality. I mean what he's saying is really good quality ... that he shot this on his phone in the kind of selfie-style.

INV09

I became more interested in the quality of what was produced, rather than just the process, or rather than just having the video. And I think when we're working within this really highly professional environment with clinicians who've, you know, trained upwards of 5 years for what they were doing... their scrutiny was pretty hard to escape, and...I think it is important that the quality warranted that, that's why I really wanted to invest in that side of the process.

INV10

We don't want to ... be seen to be really extravagant about what we, about ... the things that we produce or anything else.

Interviewer :

So you're looking at 2 video production methods, one which is higher budget and one which is in-house?

INV11:

Point and shoot, yeah, absolutely.....we've just really realised that short little bursts of things that we've been up to means so much more.

Interviewer :

Will that steer you away from the bigger videos?

INV11:

I don't think we can never be without both actually

Expert interview:

...and people think they need to be professional, high production values, and the reality is you're not going to have access to all of this equipment and deep skills knowledge that production people have, but what you can do is mimic ideas or do something that is just off the cuff, and people like that too. So I always say to people you don't have to look professional... OK... it's not the most perfect production value but then you can still have your call to action at the end and your credits and it still has that 'yeah we know what we're doing', and it's enough.

5.3 Findings

Findings are divided into three categories, as illustrated in the right-hand column in Fig 16. 5.3.1 gathers findings that stem from exploring the 30 films discussed, 5.3.2 focuses on findings that emerge from general questions on the question sheet above and 5.3.3 draws out findings from both spreadsheet and documents that illuminate themes that emerged during analysis (for example, findings about barriers to production). This last category of findings are therefore tied to the evolution of the themes of this study.

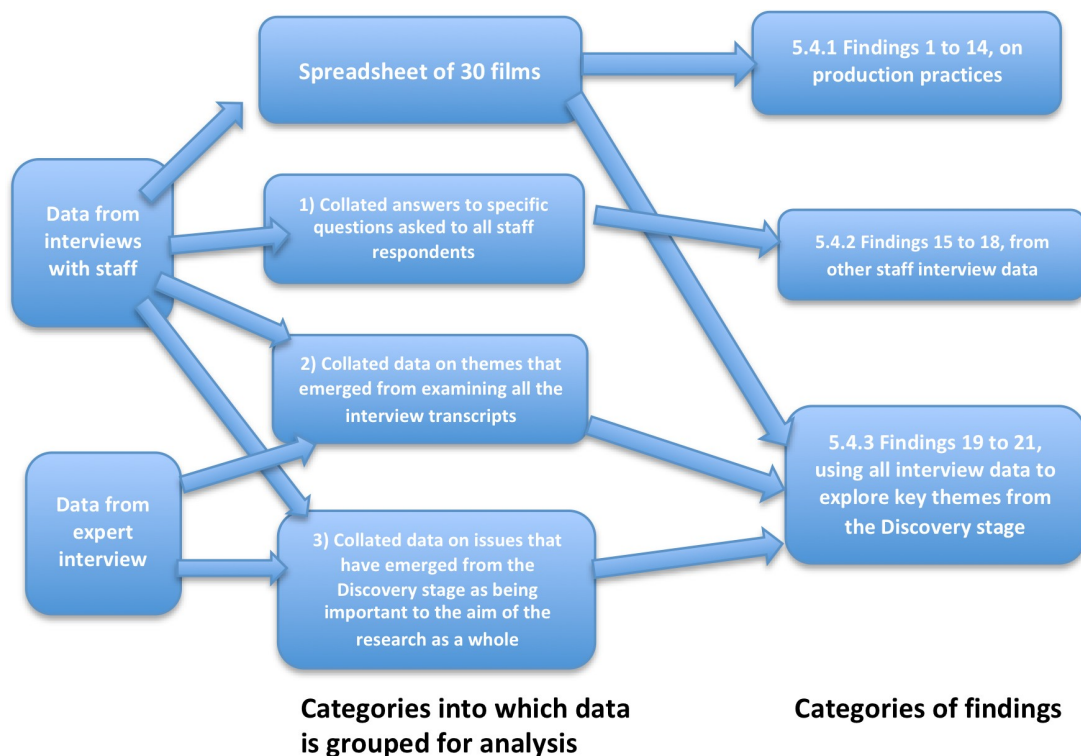


Fig 16. Diagram showing the connections between categories of analysis of data and categories of findings as presented in this chapter.

5.3.1 Findings from discussion of films

By examining multiple films broad understandings can be gained about production processes. The following are findings and observations which stem from comparing data on the 30 films discussed, across ten of the eleven interviews with staff.

Production personnel:

- 1) Rather than being produced internally most films were made by people from outside the organisation; production companies, sole trader filmmakers or media students, or through partnerships. In the one organisation which had not yet conducted any production, the plan is to produce video in-house in the future. Staff had produced one or more films in five of the ten organisations where production of some sort had taken place. In two of these organisations (INV06, INV10) there were clearly two production tracks – internal to make quick snippets of

video, and external for longer-form films.

- 2) Not a single film discussed by interviewees was produced by an outside production company that had been found online – if a production company or individual external video producer were brought in, they were recruited through personal contacts or had previously worked for the organisation. In only two cases was a tender process undertaken (INV05, INV07).
- 3) Nine films were initiated and produced on a voluntary basis by outsiders. This created situations where, rather than the charity beginning a production process because there is a film they have in mind, they are instead responding to these approaches by thinking of a video they might want. Approaches can come from 6th form college students doing a coursework project (INV01), to professionals feeling a sense of wanting to give back (INV05). Even when production companies are commissioned on a project initiated by the charity, they often work for reduced rates (INV08, INV10 and more).
- 4) Where films were made by volunteers the interviewees reported little involvement in production decisions. Multiple respondents mentioned reticence to manage the process when volunteers were involved. For example, INV05 says: *'I think there's something about when you're getting things for free not feeling like you can ask as much and be as directive'*. INV10 concurred with this sentiment, and described a reluctance to accept offers from volunteers as he had not used some films previously made this way as they did not match his needs or standards, and did not want to invest his time into something *'...because you kind of feel compelled to take what's on offer if somebody's volunteered'*. Some films made by volunteers were never shown. However, on the two occasions where volunteers and staff had worked together, these collaborations produced films that the organisation was happy with. When it came to managing external producers, most respondents were also relatively hands off, either because they trusted the commissioned filmmaker from past experience (INV07, INV02), or because they felt the filmmaker would know better than them how to proceed. There were exceptions such as INV01; *'we had a steering group of staff and volunteers who put together and planned ideas out for the video, with the filmmaker there every time'*.

Production process narratives:

- 5) There are as many narratives of production as there are films – there is no obvious ‘standard practice’. Most production proceeded on an ad hoc basis with little forward planning, for example INV07 describes one production as an *‘organic process’*.
- 6) The three charities that work with young people (INV07, INV08, INV09) use videoboth frequently and as part of their core work. They consider video in their overarching communications strategy, they had the greatest involvement in the production process, tended to have written briefs, and at times work collaboratively with service users. They also produced a variety of films and have experimented with style and narrative. It is interesting to note here that the expert interviewer cited campaigning organisations as being effective in using video because they tend to have already worked in digital communications, and those communications are core to their work.
- 7) Respondents did not mention the equipment that had been used to shoot and edit, nor did they tend to mention technical quality. Most of them had no technical involvement with the production process.

Editorial processes:

- 8) In terms of editorial involvement the majority of research interviewees were not in control editorially throughout production, even though they define themselves as the person in the organisation in charge of video output.
 - The vast majority of films have no treatment, the majority have no shared plan or written brief of any sort to communicate with outside producers, and to act as a benchmark later in the process. Even where briefs were involved they were not necessarily detailed, for example INV08 relates; *‘I gave him a written brief but... it was really loose’*, or INV05 said; *‘It was mainly verbal. I think we might have left maybe too much to him I think.’*
 - Very few edits are planned between the person who is to edit and the respondent, very few are reviewed at rough cut stage, and very few are reviewed in face-to-face conversation. The

most common practice is for an almost finished film to be sent for email comments followed by tweaks.

- 9) Even when a film was being produced in-house, several respondents felt in retrospect that they should have taken a stronger editorial role, and known more about what was happening (eg INV09). For some, this reflection has changed their behaviours; INV03 *'I think for a long time my assumption was that if you ask a filmmaker to do something for you then they will do it, and therefore I haven't needed any advice. ... more recently I have been aware that I need to take a more active role in... not directing, you know, close up, but directing from a little bit further back'* .
- 10) Organisations working within the creative sector (INV03, INV04, INV07), or who work with young people (additionally INV08, INV09), tended to work through editorial questions more thoroughly. Examples come from INV09 and INV07; the latter saying *'...as an artistic organisation, we are always asking those questions – why are we doing it? What is it for? Who is it for? What's its purpose? What story are we telling? And if we've not ticked any of those boxes then we don't go any further with it, even if there's x amount of money set aside to make a film...*
- 11) Those charities that do take tighter control over the editorial side of production, and where there is more discussion as part of the production process, tend to be happier with the results (INV08, INV07, INV10). These are also the charities with higher incomes. There are of course exceptions, for example INV08 also describes a series of films made by a young trustee as *'brilliant'*, where the organisation had almost no involvement in production.

After production:

- 12) Films are often not useful to the organisation; some are never used for any purpose by the organisation and are not made available online. It should also be remembered that respondents have chosen which films to talk about and therefore it is likely that they will talk about those which are more successful and memorable, so it may be that even more films than are apparent from these interviews are deemed to be unsuccessful.

- 13) There is very little evidence of any formal reflection practices or debriefing on the production process after a film has been produced.

5.3.2 Findings from universal questions

The following findings come from general and universally asked questions asked in interviews with staff, as opposed to those asked specifically about individual films:

Almost all interviewees had a recognition that video has many strengths as a medium of communication, and either is already, or could be, important to their organisation. They discussed video as having the attributes identified in Table 14.

Attribute of the medium	Example/s of this attribution in the data (quoted from transcripts)
Offering a human face to the organisation	<p>INV09</p> <p><i>I think first and foremost you have to engage the audience in order for them to benefit from what the content is giving, and video is a way of being able to engage a big external audience.... You're faceless to them and they're faceless to you....</i></p>
<p>Relateable (<i>establishing an emotional connection between audience and content as viewers see their own experience reflected</i>)</p>	<p>INV08</p> <p><i>...with the videos that we make explaining what we do and having other young people kind of championing the work that we do, that can help a lot of other young people ... dispelling a lot of the myths around mental health ... 'I'm watching another young person my age here, well they don't look crazy, they look just like me'....</i></p> <p>INV09</p> <p><i>... in a very genuine way...they can convey their own experience, about something that you're going through yourself. So I think it's got a really strong relatable element to it.</i></p> <p>INV10</p> <p><i>...whilst you paint a picture... by text...it's still quite easy to turnaround and say 'well, that doesn't affect me' whereas actually when you see it, you can say 'actually, you know, that could be my home'.</i></p>
<p>Emotional and human storytelling (<i>the audience are moved by the content</i>)</p>	<p>INV11</p> <p><i>So I see video as being able to ...bring more humanity into what we do, because it is about people... And those are things that would help us grow; awareness of our service, having something that people could share and really easily understand about the impact...</i></p> <p>INV02</p> <p><i>I really think using films does really make a big difference, does tell a really powerful story about the sort of work that we do and is one of the best ways of doing it really.... So you feel emotion when you watch something, more than you do if you read something, and our work is about lives, people's lives, human lives, and that comes across... in such a more powerful way visually...</i></p>
<p>More engaging than other media</p>	<p>INV06</p> <p><i>It's more engaging than just written text so it's also chance to just communicate a little bit more in depth than people might otherwise have the attention span for.</i></p> <p>INV08</p> <p><i>...we've used videos for fundraisers before where we've thanked them, because it's a bit more personal than sending a letter...</i></p> <p>INV11</p> <p><i>...it's a powerful medium for communicating your messages.....increasing peoples understanding, increasing engagement</i></p>

Attribute of the medium	Example/s of this attribution in the data (quoted from transcripts)
A medium suited to specific groups	<p>INV08</p> <p><i>... the videos really have the biggest impact with young people.</i></p> <p>INV07</p> <p><i>... our audience, predominantly we want it to be young people, so writing a report at the end of the year is no good for that audience in a sense, but creating a film is, but at the moment there isn't kind of any forward planning or thinking that we might do that.</i></p> <p>INV02</p> <p><i>It's always very powerful...showing a film at a community event</i></p> <p>INV05</p> <p><i>...it's a really good way to get content out to our service users.... support for people ... who would have no intentions of coming in, they can still get support from your service just by seeing videos about like 'actually this is why you responded as you did when it happened – it is not your fault'.</i></p>
Inclusive	<p>INV05</p> <p><i>it's very inclusive, it doesn't matter if you can't read...it doesn't matter if you don't want to read through lots of pages.</i></p>
Good for widening reach through social media	<p>INV08</p> <p><i>I see all of the analytics for everything we put out on Facebook and Instagram, and videos perform so much better than anything else that we do, and videos by young people perform so much better....</i></p> <p>INV06</p> <p><i>Video kind of automatically scores high reach in say Facebook, and so it's a great tool to communicate message a bit more widely</i></p> <p>INV02 <i>...our social media following is quite good, it's always much more picked up there if it's something visual.</i></p>
Good for raising awareness of an issue, rather than direct fundraising	<p>INV06</p> <p><i>I think that around the issues that street sex workers face, there is an awful lot of awareness that we feel needs to be heightened in the city... so as one hears more about the plight of a certain group of people, (others) might be moved to give money or gift in kind, or to volunteer...but it's at a very start of a kind of awareness level.</i></p>
It's the way that communications are going	<p>INV05</p> <p><i>I think the way people communicate now is very much a video medium...everyone's on YouTube, vloggers, it's how people get a lot of their information.</i></p>

Table 14. Collated interview data about the positive attributes of video

There is also acknowledgement that video should be used as part of a wider communications strategy which includes a variety of media (INV11, INV10). In INV09 the respondent explained how she needed to think through which type of media she could use for different purposes:

'I think video needs to be a consideration...because if you don't ask yourself the question then you won't go through that process to understand, in this setting is it useful or not? ... (Video is) part of a repertoire of things that you will consider, alongside other social media, or other written forms... with whoever your audience happens to be.'

- 14) Respondents perceive there to be a huge number of uses for video – both actual and desired. This is also evidenced from the 30 films specifically discussed, and the findings from YouTube. Uses include awareness raising, communicating impact, information delivery, project evaluation, celebrating achievements, enhancing events, supporting funding bids, recruiting new service users etc, even to entertain and hopefully spread the word: INV01 *'...people like videos - short videos - so that's why we put the funny little animal things up...– there's that one of the chicken attacking the person holding the camera, we always think ooh that would be brilliant if that went viral...'*

- 15) No respondent has had any training in video production, nor sought any information on video production or management online. Two organisations had sent people on video training courses, but these were not the respondents. Interviewees talked about learning about video as they went. On managing external productions INV10 said; *'I just sort of felt my way through it'*. INV06 talked about being *'mainly self-taught'* and *'...I guess we've all grown up with television and probably all watched social media.... - so it's just kind of automatic'*, a comment mirrored by INV09; *'I mean obviously you're an audience member yourself, aren't you'*.

- 16) There is often a video champion who drives adoption of video, and production. These champions may have had some training, but often it is personal enthusiasm that drives them. However, when they leave their skills leave with them (INV10, INV11). INV09 said of a member of staff; *'I kind of thought if he left...we'd have nothing'*. The expert interviewee also brought this up as a barrier to digital activities, saying: *'It's much harder if you don't have anybody at all in those groups who has an interest in digital or can see the benefit of it, it doesn't matter how many courses, or how much work you do in groups, it just doesn't happen.'* She also asks: *'...if you get one or two people from an organisation coming on a course, then is it embedded enough if they leave?'* Skills moving on with individuals may also provide an explanation for YouTube data which shows flurries of video activity then nothing. The expert interviewee said *'...a Facebook page, it*

was set up by somebody...and three years later they think, 'ooh, better revise', or somebody comes along and says we're ready to do something about this; gone, no idea how to contact somebody or even understand how it works'. She advocates digital skills being included in job descriptions when organisations recruit new staff or trustees.

- 17) For the larger organisations in the sample there is pressure for films to conform to a brand. This militates against grassroots production (INV06, INV10). This pressure was not mentioned by the smaller organisations.

5.3.3 Findings on emergent themes

The following findings and observations relate to themes that have emerged as being pertinent and important during the whole of the discovery stage:

Barriers to production:

- 18) The set of priorities for decision making during production are based on ethics, trust and respect, i.e. they are not necessarily the same as the commercial world (INV10). In several interviews ethics/safeguarding was mentioned as being a barrier to production (INV05, INV08, INV10). This issue was backed up by the expert interviewee who talked about organisations saying no to service users being filmed, even though a) they can be edited out at a later stage, and b) it may be a positive process for them and the audience: *'So, by kind of capping off and saying 'we won't show people' you are actually really shutting them off from a wider experience.'*
- 19) There is a general feeling that lack of budget is a barrier to production (INV08, INV05, INV02, expert interview), but a lack of capacity within the organisation such as knowledge and staff time, is also mentioned (INV07, INV05, INV11, INV02, expert interview). The respondent in INV05 said; *'no-one on our team is particularly techy, which is a definite barrier'*. Additionally, a lack of enthusiasm for video, and thinking of it as difficult, was raised by INV11 whose organisation had not yet produced any videos.

20) Another barrier to production is that the need to fundraise in a financially challenging and competitive period for small charities, so any energies and capacity outside of core work are diverted into fundraising. The expert interviewee talked about the constant need to fundraise as being the only motivating factor worth consideration: *'...if I teach and I say '...Why are you doing this?' ... you can guarantee that every single person in the room will say 'for funding', so not one of them will say 'to improve our services' or 'to give a voice to somebody.'*

5.4 Summary and discussion of findings from Discovery 2

The interviews paint a rich and complex picture of what is currently happening with video in small charities. Staff can see the advantages of engaging with video, and a multitude of ways in which it can be used. When they take the step of creating video content then production relies heavily on outsiders, and practices are only intermittently methodical and professionalised, tending to be managed in an ad hoc hands-off manner from within organisations, by staff who lack knowledge about the medium. The respondent in INV05 summarises how lack of knowledge gets in the way:

'We almost suffer from not having that knowledge of production so we almost don't know what's possible, you don't really know what you can ask for and if you don't see a rough cut you can't say like 'ah, this could be a bit more like this' ...I think because we don't have that knowledge if we are just sent that video we lose a little bit of control over it.'

Often videos are produced that bring about a range of both expected and unforeseen positive effects, but also a significant number of videos are produced that are not particularly useful to the organisation. This can be attributed to a range of causes; staff are editorially reticent, there are so many other pressures on their time, and there is very little resource available. It is notable that staff often feel at sea with filmmaking, as the expert put it; *'It's a real confidence issue, confidence and time'*. Although organisations are under pressure to keep up with the changing digital environment, filmmaking is often perceived to be difficult, with finished videos requiring high production values. Given the low production values of many of the videos seen in the exploration of YouTube in chapter 4, one problem is clear; the reality of the finished product often does not live up to expectations, and disappointment deters future production. This situation is compounded by there being little written record keeping, review and reflection; ad hoc practices mean that it is difficult for people to learn and move forwards, and possibilities for improvements in subsequent productions are limited, particularly with frequent staff changes. When outsiders produce materials without regular review,

learning opportunities are lost. In any case it is difficult to assert editorial involvement when people are working for free or reduced rates. When organisations hold onto their demand for high production values, that prevents them from considering in-house DIY production, sending them to outside providers that are undoubtedly expensive, thereby reinforcing the assumptions held about the high resource demands of video. Both of these eventualities bring about a negative vision of filmmaking as not being worth the effort and resource. We already know that resources and capacity are barriers to engaging with production. But it has become clear that there are also barriers related to attitudes towards production. It can be hypothesised that despite understanding the potential of the medium, with many competing pressures, and a negative view of what production might involve, engaging with video remains at the bottom of the agenda in many small charities, never reaching a point of action. This could be creating the situation evidenced by the YouTube explorations; very few organisations engaging with video. Then when charities do begin production, because there are few written ‘treatments’, a lack of reflection, and progressive edits are not reviewed, it is difficult for people to learn from their experiences.

Just as for Discovery 1, the interview data offers a validation of the focus on small charities. Small organisations are less concerned with brand and high production values than the medium sized organisations, and therefore may be more open to DIY production.

5.5 Conclusions from the Discovery stage of research

In this section all the outcomes of the Discovery stage of research from chapters 4 and 5 are brought together. The resultant conclusions reflect the depth and breadth that using mixed methods has brought to understanding both the problems and potential solutions that are at the heart of this study. This section is divided into two; 5.6.1 focuses on conclusions which relate to the problem of small charities not engaging with video or producing effective films, and 5.6.2 on conclusions which relate to possible solutions to address those problems.

5.5.1 An enriched understanding of the problem

The first conclusion is that there are two sets of problems that ASPAC, will need to consider: 1) **Barriers to production** need addressing so that the majority of organisations that are currently

unengaged with video can begin producing content, thereby participating more in the digital world.

2) Problems that relate to **‘unsuccessful’ production**. This may be due to lack of resource, skills, communication, digital leadership, knowledge and confidence. Producing films that are disappointing or unfit for purpose is very destructive to subsequent engagement with video. Any solution to this set of problems must involve the production of films that work for the organisation; production, on balance, must be, and seen to be, worth the resource invested. In the remainder of this document this will be termed ‘successful’ production. It is only when both these sets of problems are addressed that organisations will embed regular production into their communications methods and strategy, reaping the benefits that video offers, and which they already recognise.

It is useful at this point, despite the occasioning of some repetition, to systematically unpack these two challenges.

a)Barriers to production:

The barriers to starting production, that need to be considered in the development of ASPAC, can be broken down into three themes in Tables 15 to 17:

Resources – lack of money, time, knowledge and support

Barrier	Implications for ASPAC
Funds are scarce	Production needs to be low cost or no cost
All staff time is taken up by fundraising and core work.	Production should not demand a great deal of staff time. Other stakeholders e.g. volunteers, service users, trustees, should be involved to share the load.
Staff are overworked and feel intense financial pressure.	Production should be enjoyable and not isolating; it should not contribute to work stress.
There is a general lack of knowledge and skills in production, and scant training specifically for small charities to develop those skills.	ASPAC should focus on learning and should lead to a training resources specifically for small charities.
There are very few second tier organisations providing production support.	Production needs to be simple to minimise the support needed.
There is a lack of consideration of digital skills at the point of recruiting new staff.	ASPAC cannot address this barrier.

Table 15. Resource issues and their implications for ASPAC.

Factors negatively affecting motivation to engage with video, leading to the lack of a case made to allocate resources

Barrier	Implications for ASPAC
Small charities often lack experience of producing effective digital communications.	ASPAC should include an element of capacity building.
They rarely have a formal digital strategy.	ASPAC cannot address this barrier.
It is not easy to find examples of other charities doing video well, and organisations are not necessarily looking.	ASPAC should include an element which makes it easy to access examples of successful films.
In the current funding climate, pressure to fundraise alone swamps other communications thinking and agendas.	ASPAC cannot address this barrier.
Video does not necessarily inspire or enthuse staff; video production is unlikely to match their motivations to help people and 'make a difference' in working in this sector.	ASPAC cannot generally address this barrier, however some people do have enthusiasm and they should be encouraged to become champions of video.

Table 16. Factors negatively affecting motivation to engage with video, and their implications for ASPAC.

Negative attitudes to video production

Barrier	Implications for ASPAC
Sometimes there is a 'can't do' attitude. People do not envision themselves as being creative and see video production as demanding creativity.	Creative confidence needs to be built up.
Video production is perceived as expensive in time and effort; not offering a good return on investment.	ASPAC needs to demonstrate that successful video production need not be expensive or arduous.
There is a wide range of social media that organisations feel they ought to engage with. Video content is perceived as the most difficult and is therefore a low priority.	As above. Additionally, the benefits of video should be reinforced.

Table 17. Negative attitudes to production and their implications for ASPAC.

It is interesting to note that some factors that potentially could have been a barrier, are in fact not causing problems. These are:

- A lack of equipment.
- A lack of opportunities for distribution.
- A lack of knowledge that engaging with video would be beneficial.

b) 'Unsuccessful' production

The challenges which may contribute to the production of films which are then not positively viewed are gathered together in the left column of Table 18.

Contributing factors to 'unsuccessful' production.	Implications for ASPAC
For many organisations there is a perception that high production values are part of a definition of success. High production values are difficult to achieve within the constraints of the conditions for small charities.	Attitudes to the importance of production values need to be addressed.
Editorial discussions are often insubstantial, and not supported by knowledge.	Substantial and repeated editorial discussions need to take place.
Most production is done by people external to the organisation, who do not necessarily have the insight required to maximise success. Organisations are often failing to communicate in detail what they need and expect from production.	ASPAC cannot address this except through demonstrating that DIY production is a viable alternative and providing staff with a skeleton of knowledge about video so that they can manage external producers more effectively.
Limited evaluation and reflection of production means that lessons are not necessarily learned from one project to the next.	ASPAC should include reflective practices.

Table 18. Factors that contribute to 'unsuccessful' production and their implications for ASPAC.

5.5.2 Moving towards solutions

Building on both the YouTube research and interviews this second part of the conclusions focuses on beginning to develop solutions from the entire discovery stage; how some of the implications for ASPAC can be brought together with Design.

DS1*) Involving multiple individuals in **collaborative production** with a non-hierarchical structure

may spread knowledge, mitigating against knowledge leaving the organisation with individuals, and may also lead to better films. The respondent in INV05 explains: *'I think maybe we should have done more in-depth meetings and maybe a little bit more co-creation with more of a team I think, maybe too few people handled it. So the next time we did a video it was much better because we had a little steering group that we formed'*. Amongst other benefits collaboration also helps staff to articulate their visions for a film and share workload.

**'DS' refers to Discovery stage solutions.*

- DS2) 'Quality' for professional video is often synonymous with 'production values'. But this notion of 'quality' needs re-defining for small charities. ASPAC needs to challenge expectations about craft and technical quality, about how slick and stylistically complex films need to be, with a **refocus of 'quality' onto their utility and effectiveness** at achieving their aim. ASPAC should demonstrate that good ideas, communicated creatively, are often more important than technical quality, and a very short and simple snippet of video can be highly effective. Instead of considering 'quality' teams could talk about 'success'. 'Success' is about engaging an audience in a crowded on-line environment. There are indeed minimum technical requirements; the audience have got to be able to see and hear the video, but beyond that 'success' is clarity of message and grabbing and then holding the audience. But it is also important to include in 'success' staff talking positively about completed films, because the findings suggest that being dissatisfied with a film, could be a factor in not working with video again.
- DS3) **Reminding people that they already know** about video, both as audience members and in terms of what the medium is good at communicating, would be useful to ASPAC to dispel negative attitudes towards video and build confidence.
- DS4) Introducing a **high degree of flexibility** into ASPAC will help overcome many barriers and make it relevant to a large number of organisations. For example, if ASPAC encompasses a range of budgets, time commitment etc, and encourages project-specific thinking about how video could be brought into core work, this may tip the balance in favour of an organisation engaging with production. This will necessitate ASPAC being **not overly prescriptive or instructional**.

DS5) **Encouraging creative bravery** will help address lack of confidence, as will exposing would-be producers to a **range of others' films**.

DS6) Encouraging **experiential learning** would help improve production quality in subsequent projects.

If these conclusions about the qualities that ASPAC will need to embrace are examined with respect to design processes, the fit of Design discussed in chapter 1 is clearly seen; some aspects of design thinking begin to stand out as being important to the development of ASPAC. These are summarised in Table 19 on the following page.

	Keywords from the conclusions about solutions above	Principles from Design which: support these solutions	Practical suggestions for ASPAC driven by a combination of conclusions and Design
DS1	Collaborative production	Collaboration - the positive influence of diverse and multiple viewpoints on producing workable solutions	Production based on teamwork involving range of stakeholders
DS2	Refocus onto utility and effectiveness	Design for users	Prioritise editorial values through discussion – why and for whom is a film being made, what is the desired effect of that film on the audience
DS3	Reminding people what they already know	Asset mapping	Develop understanding in the team of the skills and resources they have got to work with
DS4	High degree of flexibility	Addressing messy problems	Not instructional, instead a guided and supported process which can encompass many conditions
DS5	Encouraging creative bravery	Brainstorming, creative methods, diverse creative influences	Tackle lack of creative confidence through team brainstorming. View others' films.
DS6	Experiential learning	Iterative processes involving reviewing, reflecting, refining	Build in reflective and iterative practices

Table 19. Beginning an exploration of relationships between the conclusions from the Discovery stage of research, ideas from Design and the formulation of ASPAC

The rightmost column in Table 19 forms a starting point for the formulation of ASPAC, and an indication of which ideas from Design are most relevant. In response to these conclusions, the broad concepts of **collaboration, creativity and iteration** are going to be prioritised as inspiring the development of ASPAC in the next chapter. These concepts relate directly to DS1, DS5 and DS6 but also feed into the other three solutions above.

Chapter Six. 'Formulation' - The development of ASPAC.

6.1 Introduction: an 'under-designed' and flexible approach

The focus of this chapter is to describe the formulation of an approach to video production which differs significantly from the dominant commercial model, and which responds to all elements of the research thus far.

In looking back to chapters 2 and 3, it is evident that there is no pre-existing model of a production process which closely fits the general conditions for small charities. Small charities tend to have a flexible and face-to-face culture, they lack resources, are often dependent on volunteers, and tend to rely on negotiation rather than instruction to get work done. The mainstream process of production that was described in chapter 1 is a linear one which can be described as 'plan-shoot- edit-distribute', with defined production roles such as 'director', 'camera operator' and 'editor'. This model does not suit the small charity context. But the study thus far has also shown that another option; an instructional 'one size fits all' linear process, a rigid 'how to' guide, is also not appropriate for the small charity sector as it is so diverse and complex. So an alternative option needs to be formulated – ASPAC. **ASPAC does not completely reject either linearity and divided roles, or step-by-step instruction, but which incorporates them, and frames them differently.**

ASPAC stands for 'A self-production **approach** for charities' A dictionary definition of 'approach' is '*a way of considering or doing something*'³². This broad definition suits the purposes of this study as ASPAC needs to be flexible and strategic, not overly prescriptive or detailed, in order to accommodate for a high degree of variation between organisational conditions, and the idiosyncratic characteristics of the stakeholders who may be involved in production. In envisioning ASPAC, Fischer and Giaccardi's (2006) notion of 'metadesign' is useful. This was introduced in chapter 2 and offers a conceptual model for the degree to which ASPAC achieves balance between structure and freedom. They talk about systems that can be changed in use, as users' needs constantly change in practice. They argue that designers can never understand practices fully, and therefore need to hand over significant parts of designing to the users. This is made possible by 'under-designing' the system and building in flexibility, so that users can make significant re-designs. This concept underpins the

³² From Cambridge Free Dictionary <https://dictionary.cambridge.org/dictionary/english/approach>

development of ASPAC. In order to fit with the needs of teams from small charities who want to produce DIY videos, ASPAC should be both ‘under-designed’ and flexible so that they can adapt it to the specifics of their situation; they can ‘own’ it.

The first step in developing ASPAC is examining the factors that need to be taken into account. These are: the **problem** which was identified at the start of research and later developed in chapter 5, the **conditions** of the small charity sector from the Literature Review, and the **barriers** to production identified in the discovery stage of research. Additionally, the conclusions of the discovery stage of research indicate that there are organisational aspects of small charities which negatively impact on their engagement with video. In order to result in ‘successful’ films, ASPAC will need to address issues relating to the mind-set of small charity staff, and organisational structures, instead of simply offering instruction in production.

At this stage the population for which ASPAC is formulated consists of **all** small charities that are committed to engaging with video and want to produce their own content; whether they have done any production before or not. This population can be refined and more precisely defined in later iterations of ASPAC, once an evidence-based understanding of the conditions in which ASPAC leads to success is better established. ASPAC is applied in four case studies which are described in chapter 7, and these refinements are described thereafter.

There are some additional considerations to bring to this stage of research: the formulation of ASPAC should take advantage of the researcher’s implicit knowledge of production gleaned from 25 years of experience using both mainstream and alternative production methods. In fact, it would be impossible to neutralise that knowledge in the development of ASPAC, even if that was desirable. It should also be borne in mind that the version of ASPAC developed in this chapter is one of many possible approaches as there are a multitude of ways in which a response to these factors could be envisioned and constructed, with varying structures, configurations and emphases of content. For example, an alternative approach could foreground co-design or asset mapping. Instead, in this study, understanding team and organisational assets is incorporated into a more general principle of understanding the parameters of production, and collaboration is emphasised.

ASPAC takes the form of a series of principles, here called ‘**components**’, which create a scaffolding on which production can be based. These components offer flexibility through the careful framing of production and tools, rather than proposing a sequence of discrete actions, as would be the case with a ‘how to’ guide.

The chapter's structure in unpacking ASPAC and its components is as follows: in section 6.2 the component-based strategy is discussed, and the eight components which comprise ASPAC are simply stated and grouped into three categories. In section 6.3 the components are described in more detail and the motivation and rationale for the choice of these specific components is offered. A justification is also offered for how this approach fits with the conditions, or circumstances, of small charities. In 6.4 the objectives of the approach are the focus. The interrelationships between the components and design thinking are unpicked, and a set of diagrams shows how the 8 components create a balanced approach.

6.2 Scaffolding: rules, materials and procedures

ASPAC is based on three principles:

- **rules** to frame production,
- **materials** to assist with the mechanics of production, and
- **procedures** to assist with the process of production.

These principles are expressed through a series of short written 'components' which comprise the approach referred to in the research question and can be grouped according to the three principles above. A limited number of components makes ASPAC easy to understand, may be perceived as manageable to implement and each component can encompass strategies for resolution of multiple issues or barriers. The first iteration of ASPAC consists of a set of eight components, stated below. ASPAC could be a great deal more complex in its design, however being easy to both understand and to follow, despite compromising how many of the issues revealed by the study thus far can be addressed, is vitally important to its potential success. Making ASPAC more complex would have the consequence of making implementation more complex, and it is production, rather than implementing an approach which is what charities both need and want to engage with. Bluntly, if an approach to production is not simple to understand and enact, then it will not be used, and one of the aims of this study, described in chapter one, is to be of practical use to the sector. Issues of implementation will be discussed in chapter 8 as the results of the four case studies which utilised ASPAC are analysed.

Rules:

There are several rationales for having **rules** governing production.

- **Rules can create a framework which positively encourages advantageous production behaviours.**

For example, we know from the discovery stage of research that very few films are currently produced collaboratively, but that the many advantages of collaboration include promoting creative brainstorming and capacity building. Thus, collaboration cannot be simply mentioned and encouraged, but needs specifying as a 'rule' of ASPAC, a hard and fast imperative.

- **Rules can correct for production behaviours which follow the path of least resistance, where that path is not necessarily the most effective for production.**

For example, the conditions in many small charities might favour an individual staff member making films, but this is a less effective strategy than teamwork in terms of meeting their aims, so rules are needed to steer production towards a team.

- **Rules may be needed to mitigate absent or misguided knowledge and attitudes in organisations that may be unhelpful.**

For example, if the team are only familiar with the commercial model of production, they may be liable to follow that path, and that may not be the most beneficial way to proceed. By stipulating certain actions which organisations may be reluctant to engage in, and showing that those actions lead to positive results, attitudes may shift.

Three 'rules' have been identified as components to include in ASPAC:

Component 1: Work collaboratively as a team not as an individual

Component 2: Have regular team meetings throughout the production

Component 3: Work iteratively on the craft tasks of production i.e. shooting and editing

Materials:

Similarly, the **materials**, the 'means' of production, need specifying for several reasons:

- **The chance of organisations over-specifying their equipment is reduced.** There is no value in wasting limited resources on high production value equipment if it is not matched by skills and the resolution of the distribution platform.
- **Specifying materials gives permission to production teams to take the path of least resistance by using equipment they already know how to operate**, i.e. their phones.
- **Specifying production materials can provide confidence** to production teams who have limited pre-existing knowledge and who may be bewildered by the huge range of possibilities.

Two instructions about materials have been identified as components to include inASPAC:

Component 4: Refer to a supplied style guide which offers a menu of styles, and links to others films online

Component 5: Use readily available and low-cost tools and resources for recording, editing and designing

Procedures:

The final category for components is **procedures**. It may be that when charities imagine an 'approach' to video production they envision an instructional guide that consists solely or mainly of procedures, but within ASPAC, with its emphasis on flexibility and adaptability, procedures are minimised to those where the order of events is important, or where procedures deviate from those favoured by the conditions. It is important to note that the procedures in ASPAC are partially attempting to correct a tendency for teams to launch into discussing creative ideas before they have framed their project; something that the researcher has learned from experience. So, despite the procedures in the approach requiring an order for discussions that does not necessarily come easily in the moment, in the longer term, through helping teams understand the boundaries, or 'parameters', within which to brainstorm ideas, the procedures help teams accommodate their production plans to their conditions. This seeks to assure that their aims are achievable. The three components of ASPAC which are procedures derive from component 2, a rule, which is to hold regular team meetings throughout production:

Component 6: Early consideration by the whole team of the medium and purpose of the film

*Component 7: Early identification of the parameters of the project **before** brainstorming ideas. These parameters are both editorial and practical*

Component 8: Review the process when the film is completed

The eight components of ASPAC serve to reinforce the three principles from design thinking that were isolated through Discovery; that is to say collaboration, iteration and creativity. The design of these components secures those principles at the heart of the production process.

6.3 Building blocks: the rationale behind individual components

In this section rationales are offered for the 8 components which comprise ASPAC. It is valuable to remember here that there are many other components which could have been chosen or devised which would serve similar functions. In some sense this is an arbitrary set of components; the specifics and configuration of which has been devised by the researcher employing her own idiosyncratic decision-making, albeit informed by the discovery stage of research and based on cogent reasons which are described in this section. The components are a starting point, not a finished nor a complete 'system'. They offer building blocks for the production process when ASPAC is implemented in the case studies, and it is the learning from the case studies where the real richness of this research is developed as ASPAC can be understood through practice, leading to further improvements. Ultimately the application of learning from the case studies can be used to create the next iteration of the approach – an iteration that will then, although having started from an essentially arbitrary position, be supported by the evidence of those case studies.

The first stage of providing a rationale for each component is to understand the components themselves in more detail. The following table offers a description of each component as envisioned in ASPAC.

	Component	Description
	Rules	
1	Work collaboratively as a team not as an individual	Production proceeds with at least two people involved at all stages, and ideally three or more people. The team requires at least one member of staff to be involved but may also include volunteers, and/or service users. If the approach is facilitated, then the facilitator is additional to the team as described i.e. one member of staff plus facilitator is not a team.
2	Have regular team meetings throughout the production	This component specifies that team meetings should be held, but it does not specify when, as that depends on circumstances. However, there are three key moments in production when it would be particularly advantageous to hold full team meetings: 1) before production begins (to formulate an overall plan for the film), 2) after there is a viewable cut (to discuss the edit), and 3) when the project is complete (to discuss the final outcome and review the process). This last occasion is itemised separately as component 8. Additionally, and if possible, meetings should be held, though not necessarily with the whole team, after the first shooting session (to review rushes in order to iterate technique and the production plan accordingly), and early on during editing (in order that editorial discussions can be held and any further shooting planned).
3	Work iteratively on the craft tasks of production i.e. shooting and editing	Ideally the production process should itself be treated as a design process, throughout which iteration can bring benefits. However only iterative working for the craft tasks of production is specified here. This is because the advantages of iteration can be experienced particularly keenly when it comes to shooting and editing, i.e. when team members are undertaking the difficult process of learning new technical skills in conjunction with attempting to deliver an agreed editorial. It is vital that reviews are undertaken, and opportunities built in to fail, assess, and re-do work in order to learn how to shoot and edit, as these skills lend themselves to experiential learning.
	Materials:	
4	Refer to a supplied style guide which offers a menu of styles, and links to others films online	The 12-page style guide contains examples and notes about production covering a variety of different styles employed in small charity films. They include various kinds of interview, animation and use of still photography. The style guide also features hints and tips about production. In principle, teams could find this information elsewhere and the component could simply require teams to engage with relevant materials and/or training. However, the discovery stage of research has shown that there is no available resource that fits the requirements and so the researcher has written a resource specifically to be used in this production approach.
5	Use readily available low-cost tools and resources for recording, editing and designing	In most cases tools will consist of smartphones and free editing software such as iMovie. For production design this might involve use of paper, pens, props found at home. This component would also include, for example, team members, friends and family 'acting' on screen, or doing voiceovers.
	Procedures:	
6	Early consideration by the whole team of the medium and purpose of the film	The team should discuss the medium of video and purpose of the project so that they approach brainstorming ideas for content and style with these in mind. The order of discussion is important here – component 6 should come before component 7.
7	Early identification of the parameters of the project before brainstorming ideas. These parameters are both editorial and practical.	The researcher has developed a simple list of both editorial and practical parameters for teams to discuss* (see below) which can be used as a template if so desired. However, it is not necessary for teams to use this list, it is the principle and process of identifying parameters which is of importance. Understanding the boundaries of production, and articulating them collectively, helps focus the teams subsequent brainstorming discussions about the story and style of the project, and therefore ultimately the on-screen content. Recording the parameters also provides a useful point of reference for later meetings.
8	Review the process when the film is completed	Component 2 requires a number of meetings to be held as part of the production process, and this component specifies one of those meetings be held after completion of the video as reflection, evaluation and feedback are so important for iteration and learning, and therefore for capacity building.

Table 20. Descriptions of the components of ASPAC

***List of parameters (in the form of questions) for component 7:**

Editorial parameters:

What is the message and purpose of the film? Whom do you want it to reach? Why should the audience hear this message, and how do you want them to respond? If there is more than one message what is the priority? What do you think the duration of the film should be?

Practical parameters:

Who is the core team – staff, volunteers, service users? Who else might be involved and in what capacity? What resources can be devoted to this project in terms of time, money and equipment? What are the skills of team members? What do you want to learn, and what production roles/activities are you interested in? How will you distribute the film? When does it need to be completed?

Only now should story, style and content be discussed.

Moving on from a simple description of each component Table 21, on the following pages, offers the reasoning behind each component in relation to the barriers identified in the earlier stages of research, and/or the general conditions identified for small charities. Literature which supports the rationale behind each component is also included where relevant. This table is by no means exhaustive, nor does it draw out all the complex interconnections between components (for example regular team meetings support collaboration and iteration), but it does elucidate the key relationships between the issues identified as contributing to the central problem of this research, and the choice of components included in the approach.

	Component	Barriers/conditions	How the component addresses those barriers	Relevant literature supporting the component
	Rules			
1	Work collaboratively as a team not as an individual	Individuals perceive filmmaking as being time consuming and burdensome. They also lack technical and creative confidence. Filmmaking in an organisation stops when a member of staff who has been involved in production alone leaves the organisation.	Sharing the work helps overcome individuals time issues, although not organisational time issues. As the team are 'in it together' they support, discuss creative and technical issues, and make decisions collectively throughout the production process. This mitigates against stress and supports confidence. Collaboration develops skills across the organisation which leaves it less vulnerable to losing those skills if a particular staff member leaves.	In terms of collaboration this type is referred to as 'complimentary' collaboration by John-Steiner (John-Steiner 2011), "in which expertise and disciplinary training, roles, and temperament are in complimentary relationship with each other" (p223). This paper also relates to setting parameters early as the authors find that the development of a shared language, and the development of trust, is vital to making that collaboration work: "Effective collaborations require trust, complementarity, and a shared vision". Successful collaborative working will be a challenge: Andrews et al looked at prototyping for bringing collaboration with users to the early design stages of a website. He found that "... even if users participate in the design process as early as the prototyping stage, the product may still suffer from obstructions common to teamwork (e.g., groupthink, brainstorming problems, domineering personalities, and cognitive tunneling)" (Andrews et al. 2012, p124)
2	Have regular team meetings throughout the production	Individuals lack creative confidence. Videos produced in small charities are often generic and/or not fit for purpose.	Team meetings provide cohesion around the project, facilitating collaboration. Importantly they also facilitate brainstorming which keeps creative dialogue open and encourages iteration. Brainstorming is a key ingredient of the approach but is not included as a component as the approach is creating the time and space within which brainstorming can happen, and the confidence to discuss creative ideas. Brainstorming increases the likelihood that the team will create something from the bottom up, which responds to their circumstances and aims, as opposed to replicating what they have previously seen. Team meetings support communication. Face to face communication at meetings offers opportunities for dialogue, and for using other materials to support that dialogue eg post-it notes, flipcharts etc. These opportunities and fewer and less immediate with digital text based communications	In terms of having regular group meetings Grand et al found that when it comes to team knowledge building "teams generate collectively shared knowledge more effectively ... when teams follow communication strategies that promote equal rates of information sharing across members". (Grand et al. 2016, p1353) Regular team meetings also allow for regular brainstorming. The jury is out on whether brainstorming alone or in a group situation is more effective at ideas generation, however it does seem to be effective in smaller, less hierarchical organisations, and where it is a regular feature. It also brings other benefits such as "supporting the organizational memory of design solutions" (Sutton & Hargadon 1996), thereby adding to future capacity. Leggett Dugosh and Paulus (2005), draw together a range of literature, and carry out their own study, which demonstrating that working as a group to brainstorm, with lots of stimulus ideas on the table, is more effective at producing innovative creative ideas than being alone or with little stimulus.

	Component	Barriers/conditions	How the component addresses those barriers	Relevant literature supporting the component
3	Work iteratively on the craft tasks of production i.e. shooting and editing	Individuals perceive editing as technically out of reach, and they lack filmmaking skills. Projects are often started but not completed.	Iteration is key to learning, and to producing something which the team are more likely to be happy with at the end of the process – thereby increasing the chance they will make another film.	Iteration is a key plank of the design process and its benefits widely discussed. Experiential collaborative learning using different media is important for complex skills involving technical and creative aspects (Edelman & Currano 2011)
	Materials			
4	Refer to a supplied style guide which offers a menu of styles, and links to others films online	Charity staff feel unsure about where to start when it comes to considering content and style. They tend to default to talking heads.	The style guide tackles creative confidence issues by offering advice on styles, but it also stimulates creativity and discussion about style	The style guide can be related to generative tools (Sanders & Stappers 2014), and also learning by seeing what others have done for which there is evidence from psychology (and even neuroimaging! (Fink et al. 2010)). “Exposure to a high number of ideas and to common ideas enhanced the generation of additional ideas” (Leggett, Dugosh & Paulus 2005, p313)
5	Use readily available and low-cost tools and resources for recording, editing and designing	Lack of resources, particularly financial resources. Lack of training in using equipment.	Making production as cheap as possible, but also helping address anxieties about using equipment - low cost and readily available resources are often familiar, for example smartphones.	This was not identified as a barrier, but it is worth noting that images are compressed when they are uploaded to YouTube. Also there is evidence that audiences are not particularly bothered about video quality ³³ . The generation now starting to work in charities are digital natives. This generation is adept at using available equipment to make high quality films. ³⁴
	Procedures			
6	Early consideration by the whole team of the medium and purpose of the film	Videos produced in small charities are often uninspiring and inappropriate for their audiences e.g. a common problem is they tend to be too long. Also, if a film is made that is not good and not used, it tends to put organisations off production. In the researchers experience inexperienced filmmakers are overly focused on facts and information and less focused on story and emotion, but effective videos require the latter.	The aim of this is to help frame and focus thinking and discussion about plans for the project, thereby increasing the chances that the choice of style and content for the video to be made will utilise the medium effectively.	

³³See report blog from Demuxed conference 2018 at <https://mux.com/blog/youtube-viewers-dont-care-about-video-quality/> accessed 9th December 2019

³⁴ For example see article in the BFI's Sight and Sound magazine at <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/millennial-filmmakers-peer-ahead> accessed 9th December 2019

	Component	Barriers/conditions	How the component addresses those barriers	Relevant literature supporting the component
7	Early identification of the parameters of the project before brainstorming ideas. These parameters are both editorial and practica	The ambition of a project often does not suit the resources available. There are often unrealistic visions of what a final film will look like. This can lead to projects being abandoned or disappointing for those involved.	Setting the boundaries for production aims to prevent projects growing beyond the possible, leading to completion. Listing skills can offer the team confidence when they realise they already have many of the skills necessary (eg organisational, photographic). Finally setting parameters may help encourage creative experimentation (a hypothetical justification for this component is offered in a diagrammatic form below).	Asset mapping is an important influence here and an idea which has been appropriated by the business world and for many community based or collaborative projects. (Alexiou et al. 2016, Kretzmann & Mcknight 1996)
8	Review the process when the film is completed	Learning is not carried forward from one project to another.	Learning from experience facilitates future production	In terms of building capacity through experiential learning Gudixsen (2015) quoting Kolb (1984) says: "learning happens as a result of concrete experiences, reflective observations, abstract conceptualization and active experimentation"

Table 21. Developing the rationale behind each of the components

Although Table 21 focuses on barriers, there are other elements of the rationale behind components which are more positive; they are designed to work with the conditions of small charities, and even take advantage of them. For example, charity workers are often used to collaborative working, and understand the benefits of collaboration. They are also accustomed to working with volunteers and service users, to project work and the concomitant discussion of assets and resources available for projects. ASPAC plays to these conditions, using these familiarities to facilitate work in the new domain of production.

6.4 The role of Design

Both formulating ASPAC and using ASPAC to produce a film can be seen as a design process. This section focuses on the rationale behind ASPAC as it relates to ideas from the discipline of Design and demonstrates how Design underpins and unites the components of ASPAC.

In chapter 5 we narrowed down ideas from Design to bring to ASPAC, identifying the three most relevant concepts:

Collaboration – Iteration - Creativity

These play a dual role; they motivate the choice of components, but they also form an aspiration for ASPAC which is to inject these elements of design thinking into the production process, encouraging

and facilitating collaboration, iteration and creativity for DIY producers. These are means by which they make the process their own, as the concept of Metadesign suggested. So, as well as informing the formulation of the approach; underpinning its rationale, they are also embodied as or within components, supporting and building on one another as production proceeds.

To understand the relationships between collaboration, iteration and creativity and the components of the approach, they need to be aligned with aims of the approach. Three aims for this research were identified in 4.6, as a result of Discovery 1:

- 1) *To encourage production where there has been none.*
- 2) *To hone editorial and technical aspects of production leading to a successful film.*
- 3) *To develop longer-term production capacity and resilience so that production happens repeatedly.*

However, when it comes to considering the aims of ASPAC as it will be applied in the case studies, those stated for the study as a whole need to be adjusted a little, as the aim of encouraging production where there was none is redundant when the case study organisations have already decided they want to make their own content. For this stage of research the aims should therefore reflect the use and outcomes of ASPAC for the project in hand, rather than the general aims of the research for the sector as a whole. So, for each use of ASPAC, the broad aims previously described for charities in general metamorphose into:

A1) Completion of the production project in hand

A2) A quality end product for the production project in hand

A3) An increase in organisational capacity and the likelihood of future production after this one

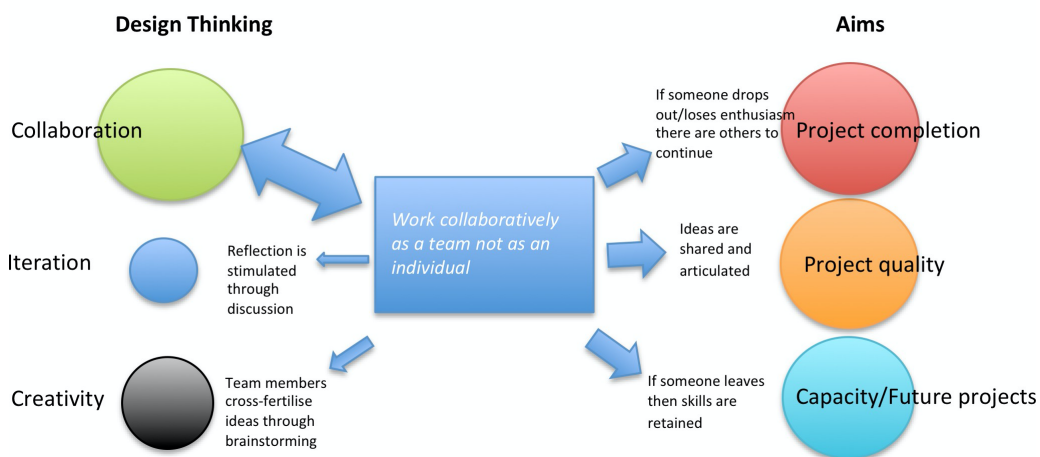
If we think of the as 'objectives' for ASPAC being a) the three aspects of design thinking that are embodied within the components, i.e. collaboration, iteration and creativity, and b) the three aims above (A1 to A3), then key to the formulation of ASPAC is achieving a balance between these six objectives. ASPAC will be less effective if it prioritises some objectives over others, as all have a role to play in addressing the problems identified by the research.

6.5 Balancing objectives

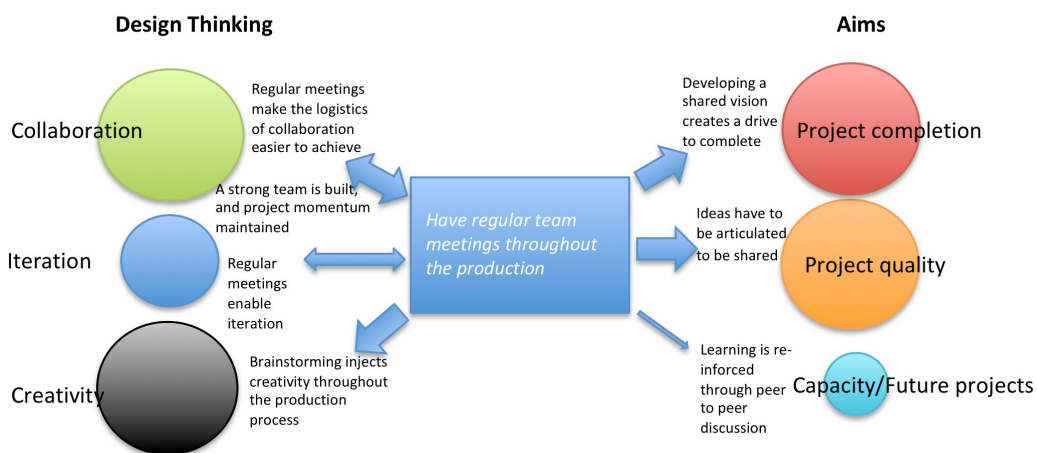
The series of eight diagrams below illustrate the complex relationships between each component and the six objectives, collectively demonstrating that ASPAC balances those objectives relatively well.

A component sits at the heart of each diagram. On the left the 3 sizes of circle represent the degree to which that component relates to the 3 aspects of design. On the right the circle size relates to how much that component contributes towards aims A1 to A3. Each arrow's width indicates the strength and direction of the influence between component and objective. Some of the mechanisms by which the approach leads to fulfilling those objectives are added as text notes to the arrows to make the thinking behind the formulation of the component more visible. Double-ended arrows are used to indicate, where relevant, the dual role of design thinking in both motivating the component but also being an objective in the production process that is generated through ASPAC.

Component 1

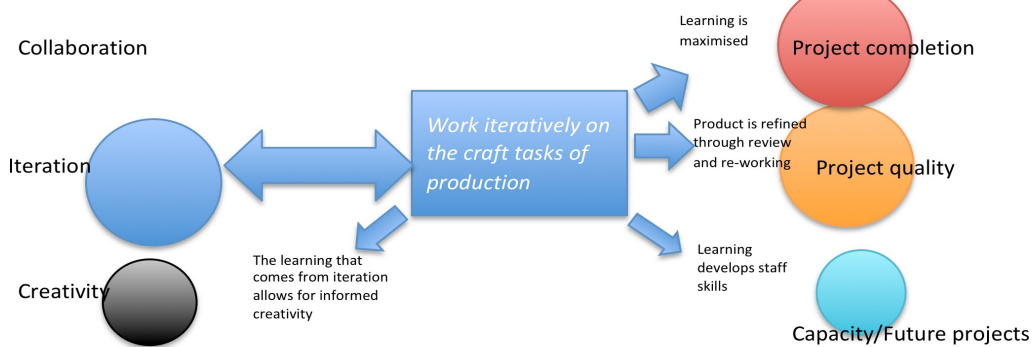


Component 2



Component 3

Design Thinking



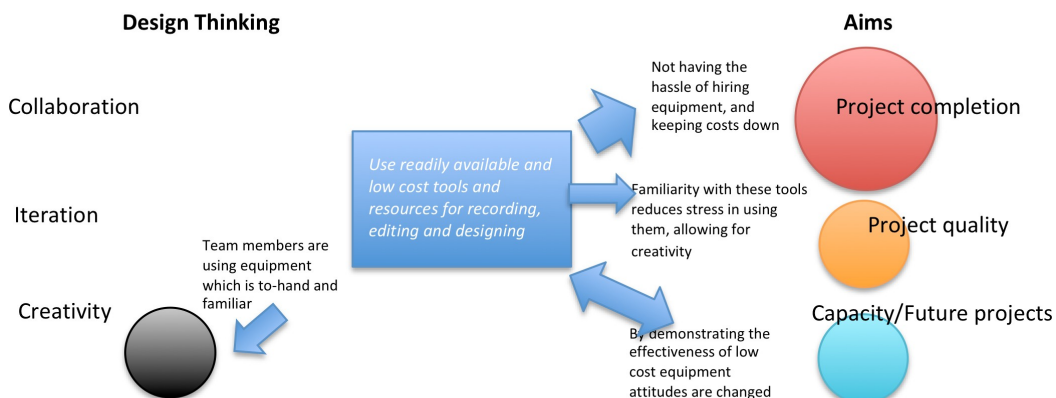
Component 4

Design Thinking



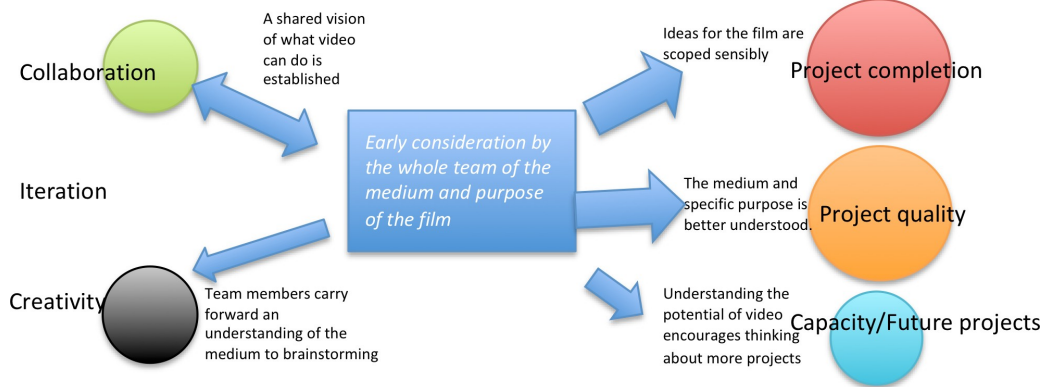
Component 5

Design Thinking



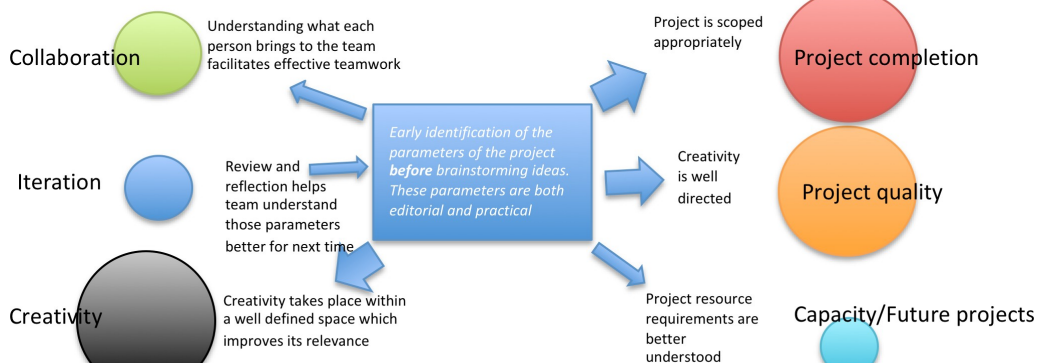
Component 6

Design Thinking



Component 7

Design Thinking



Component 8

Design Thinking

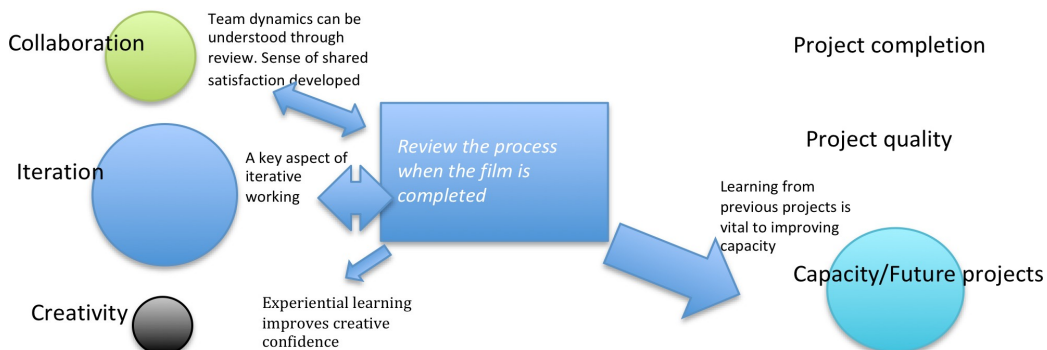


Fig 18. Eight diagrams relating ASPACS components and objectives

If the sizes of circle for each of the **objectives** are allocated numbers; 0 (absent), 1 (small circle), 2 (medium) and 3 (large), and then the scores across the 8 components are added together, then the totals can indicate whether this particular choice and combination of components offers an approach which balances its objectives.

	Design thinking			Aims		
	collaboration	iteration	creativity	completion	Success /quality	capacity
Totals (min 0, max 24)	14	10	18	20	20	16

Table 22. Notional scores indicating the degree to which the design of ASPAC leads to fulfilling each of the six objectives

It can be seen from the table that the objectives for the components are relatively balanced, excepting the objective of injecting iteration into the production process which is trailing. This needs to be borne in mind for future iterations of the approach.

If the values are added for each **component**, their relative importance begins to emerge. Components 1 and 3 are the most important in delivering the objectives (scoring 15 out of 18), whereas components 5 and 8 are the least important (scoring 9 out of 18).

6.6 Chapter summary

The development of ASPAC responds to the research thus far, to the researcher's implicit knowledge, and the need to make it easy to understand. ASPAC, as formulated in this chapter, is comprised of eight simple components which can be categorised into rules, materials and procedures. These components are to an extent arbitrarily chosen; there are a multitude of ways in which the task of formulating the approach could have been conducted and a multitude of potential outcomes. That said, this chapter has laid out the rationale behind the formulation of components and thus evidenced that ASPAC has validity and the components offer balance in delivering its objectives. In the next chapter ASPAC is facilitated in the field with four case study organisations, revealing its strengths and weaknesses.

Chapter Seven: Evaluation 1 - Putting ASPAC into practice: four case studies

7.1 Introduction - case studies.

Having formulated ASPAC on paper, the next stage of research is to implement it in a limited number of situations, and then analyse what occurs. This stage of research leads to improved understandings of the strengths and weaknesses of ASPAC and provides evidence which can drive the next iteration. To that end ASPAC was applied in four organisations which act methodologically as case studies (see section 3.3). In order for these four case studies to be an effective tool through which to better understand ASPAC, it is necessary to identify the unique conditions of each of the four cases. These conditions will involve a subset of the broader conditions for small charities that have already been identified but will also encompass further idiosyncratic circumstances. It is only by cross-referencing the outcomes of implementing ASPAC with the conditions under which it was utilised, that any conclusions can be drawn about its effectiveness for small charities in general.

With a focus on methods and data gathering this chapter is primarily descriptive; relating the events of the case studies. It covers the processes of case study selection and then production, as documented in various ways by the researcher.

Section 7.2 describes the methods used to select and recruit organisations, together with the methods employed to document the production process. In section 7.3 the conditions of each of the four organisations are characterised, offering a starting point from which to evaluate production. In 7.4 the production process for each case study is described chronologically, and finally in section 7.5 there is a description and discussion of the role of the researcher as facilitator in production. The findings from the case studies are the focus of later chapters.

7.2 Methods

7.2.1 Recruitment

The methodological intention behind studying multiple case studies is to shed light on how ASPAC interacts with a range of conditions of small charities. The practical challenge was to find organisations which had not done any significant production, but which were at a turning point in deciding to engage with video.

Four attributes qualify the organisations to be case studies, and therefore are common to all recruited organisations:

- Small (less than £500k turnover).
- Work in some aspect of social welfare (in order that there are service users)
- Have a desire to learn how to produce films in-house
- Have a desire to produce films on an on-going basis rather than a one-off

Organisations also need to be facing some of the barriers common to small charities although this was not used as a basis for recruitment.

In terms of the range of conditions covered by the four cases the researcher was looking for a variety of social mission and service user group, a variety of organisational size and structure, and the possibility of working with diverse stakeholders; staff, service users, and/or volunteers.

The researcher initially attempted to recruit organisations via two routes – a) asking for recommendations from pre-existing contacts (which came to nothing) and b) asking interviewees from the first stage of research if their organisation might be interested. Three of these organisations expressed interest, but six weeks later two had dropped out. The remaining organisation became case study A. In a second round of approaches the expert interviewee from the first stage of research (see chapter 5) could see the potential benefit to charities of taking part and also that the research aligned with her own organisation's aims, and so she suggested that she take on the recruitment of case study organisations. She put out a call, including basic information about the research and requesting a paragraph on each of two questions to register interest: *'Please tell us about your idea/s for a video project'* and *'Please explain why taking part in this project will be useful for your organisation?'* The 32 responses were forwarded to the researcher, whilst the expert interviewee withheld contact information in accordance with her organisation's ethical procedures. This arrangement was mutually beneficial – for the researcher it meant those organisations expressing interest were a self-selecting group who had already signed up to the expert interviewee's charity, thereby demonstrating a commitment to improving their digital communications. It also meant that the knowledge of the expert interviewee about those organisations could be brought to bear. The researcher responded to the expert interviewee with a shortlist and through a telephone conversation three organisations were chosen to approach. After permission was sought their contact details were shared with the researcher who contacted them to provide full information

about the research, in accordance with the documents approved by the ethics committee. All three organisations decided to take part, and became case studies B, C and D.

7.2.2 Data collection

This section focuses on the specifics of the qualitative data collected; the types of data gathered, how they were gathered, and their relevance to this research. The data gathered documented the process of production and reflections of participants. The variety and range of data gathered is underpinned by a series of methodological requirements as follows:

- The data should be thorough; the whole production process needs to be represented in the data, with different stages of the production process demanding different types of data to be gathered. The overarching narrative revealed through comprehensive data offers potential to identify key moments in the production process and contrast participants' positions before and after production.
- The data should both document the process as it happens, e.g. recording meetings, but it also needs to require team members to reflect and articulate the effects of the production process, hence also recording interviews.
- The data should accommodate different stakeholders' positions in relation to the process, e.g. a volunteer involved in production has a different perspective to a staff member, and for example, may say more in a one-to-one conversation with the researcher than in meetings.
- The data should cover all the case study organisations. The need to understand the interplay between conditions and the approach has already been established, if data were collected on one organization only (for example, where the approach was applied most effectively), then findings about this interrelationship would be limited. With data from four case studies, it is possible to cross-compare both conditions and the use of the approach. Four case studies also offers indications as to which findings are common and which idiosyncratic.

Data was collected between March and September 2018, with production primarily happening between May and July 2018. Several types of qualitative data were collected before, during and after production, and all were converted to text, through transcription where necessary, for the purposes of analysis. The different types of data collected before transcription are represented in this table:

Type of data	Source of data	Role in research
Information about, or provided by, the case study organisations before meeting the researcher	The expressions of interest sent to the expert's organisation, websites, and initial e-mail communications.	Establishing the starting position for the project.
'Before' interviews	These were recorded on the occasions of the first meetings with each team, before the meeting started.	Understanding team members expectations and attitudes to production, their skillset and how much they have thought about the project in advance. These interviews play an important role in providing data about the perceived difficulties and barriers to production.
Transcribed recordings	Recordings were made of all first meetings, and for case C also the second group meeting. Other recordings were made of phone calls between A from case A and the researcher and also a face-to-face discussion with L from case C.	Understanding how the components which relate to the first meeting are enacted. Phone calls were recorded in case illuminating comments were made by participants.
Memos	These were made after each session when the researcher had worked with the teams in production. They were either written or self-recorded and then transcribed.	Memos were used to record the actuality of the case studies, and also on-the-spot reactions and thoughts of the researcher about the events of the day. Memos tell the story of what happened in each case.
'After' interviews	Six 'after' interviews were recorded by phone with individuals; two from cases A and C, one each from cases B and D	This is the source of the data which is most important for analysis as it required participants to undertake extended reflection on the production process.
Other communications re the production process e.g. emails	This data is minimal and was not solicited by the researcher	The occasional nugget of interaction is useful, particularly as the researcher was often contacted for production advice, indicating where team members lacked confidence or knowledge, and where they needed support.

Table 23. Types of data collected during case study research

The data which carries most weight comes from the 'before' and 'after' interviews. 'Before' interview data was gathered prior to first production meetings from ten people: 8 staff, 1 trustee, and one 1 volunteer. 'After' interviews were gathered through one-to-one phone interviews with 5 staff and one volunteer. On-going production and the associated data collection involved 7 staff (one of whom only attended meetings), one volunteer, and 4 service users, but it was not possible to interview the service users.

The '**before**' interviews were semi-structured, that is, they followed themes in conversation, as opposed to being responses to a fixed series of questions. In practice this meant that questions introducing each theme tended to be open-ended, and then prompts were used to direct the flow of conversation. As a result, not all topics were covered by all interviews, and there were differences in questioning according to how the conversation flowed. For example, some respondents had thought

a great deal about the project they wanted to pursue, whereas others had not. Some respondents could talk about design principles, but for others the questions on this theme had little meaning. Respondents were not asked questions about ASPAC itself as these interviews occurred before any production discussion occurred; the focus here is on context and expectations, understanding conditions and barriers, and in establishing the starting point for each of the case studies. For three case studies the interviews were conducted before the first production meetings and therefore all of those present at those meetings (3 at each meeting) had the potential to respond to each theme, although in practice mostly only one person or two people spoke on each theme. For the fourth case study the 'before' interview was conducted by phone as it was not practicable to combine it with the first production meeting. The precise wording and order of themes varied according to each conversation, but the basic guide sheet for 'before' interviews questioning is copied on the following page.

What is your role, and what is the aim of the organisation you work for?

Do you think there have been any barriers to your organisation in producing video? How has the forthcoming video project come about?

What is the video's purpose/aim?

Prompts: What do you intend to do with the finished video? On-line/off-line? Who and what is it for? What are your hopes for it?

Do you have any aims associated with the production process?

Prompts: What benefits for clients, staff, the organisation do you hope for? What benefits do you envisage developing from the process and what benefits might come from the finished video? What do you personally want to get out of this process?

What information or advice have you had previously on how to make a video? What are your expectations about what the production process will involve?

Prompts: How much work do you think will be involved? Could you describe what you expect will happen and when in the process? Where do you feel most and least confident?

As you know, part of the aim of this research is to see whether a production process based on iteration and collaboration, and encouraging creativity, might be appropriate within small charities. What are your thoughts on this at this stage?

Prompts: What do you understand by the terms 'iteration' and 'collaboration'? How do they fit with your organisation? What issues or benefits do you think there might be in applying these design principles to production in your organisation?

How will you determine if this is a successful project?

Prompts: Will you undergo any form of evaluation within your organisation? Do you have expectations about number of hits on social media, or other forms of audience engagement? What about the 'quality' of the video – what would a good result mean for you? Any other hopes for it?

Is there anything else you would like to add, or questions you would like to ask?

Fig 18. Question sheet for the case study 'before' interviews

Out of the ten people who took part in 'before' interviews two had no further involvement and two had minimal involvement with production, so the '**after**' interviews were taken with the 6 people who continued with the project. They were also semi-structured, but in addition to thematic questions a limited number of fixed and direct questions were also asked to all respondents so that a comparison could be made across the four case studies and any commonalities drawn out. Respondents were not asked direct questions about components of ASPAC, however they were asked about the themes covered by the components, such as collaboration and iteration.

The questions in the 'after' interviews served to:

- Offer some points of comparison with the 'before' interviews conducted with the same respondent, for example about whether certain aspects of production fitted with their expectations.
- Evaluate particular aspects of the process, for example, whether respondents felt they could produce videos now without the facilitation of the researcher. This sheds light on both the

role and effect of the researcher as facilitator and on whether the participants had gained in confidence.

Has the production process been what you expected?

Prompts: Did it fit with your expectations in terms of duration, who it involved, the relationship between planning, shooting and editing, and the complexity of the project? What went well and less well? Did the areas of ease and difficulty fit with your expectations? Has anything surprised you?

In your view did stakeholders benefit, or not, from taking part?

Prompts: Who benefitted or had the potential to benefit from the process? In what way? Did you undertake any formal or informal reviews of the project outside of this research?

Did the words ‘collaborative’ and ‘iterative’ mean anything to you?

Prompts: At the beginning? And now?

What have been the pros and cons of working collaboratively? Or, if not, why not? What have been the pros and cons of working iteratively? Or, if not, why not?

What was the key moment in the process?

Prompts: Is this when you feel you understood better what production involves? Did you gain in creative confidence?

Have you personally got anything out of it? Did you use the style guide?

Prompts: If so, how? Was it useful or not? In what way?

Did the video fulfil its aim and purpose?

Prompts: What have you done, or will you do, with the finished video? How will you determine how successful the video is in the medium and long term? Are you personally happy with it?

What have you learned, if anything, from this process?

Prompts: Did you and the wider production team learn practical production skills? Did you advance your knowledge of when and how to use the medium of video? Do you feel better equipped to manage volunteers making videos in the future? Has your confidence in production grown or are you daunted after this experience?

Would you feel able to use this process again without the facilitation of the researcher?

Prompts: What difference did the researchers facilitation make? If you were to make another video what form of support – written, on-line etc – do you feel could make a difference to the process and outcome?

Is there anything else you would like to add, or questions you would like to ask?

Fig 19. Question sheet for the case study ‘after’ interviews

It should be noted that it was not practicable within the scope of research, to follow up with the case study organisations in the long term to find out what had happened with the films produced, and whether production had continued within the organisation.

7.2.3 Analysis

Analysis began by creating spreadsheets from the transcripts of the ‘before’ and ‘after’ interviews. There were some specific questions asked of all respondents (for example, ‘Would you feel able to

use this process again without the facilitation of the researcher?’), and the responses to these direct questions were gathered on one line in the spreadsheet. Each of these closed questions has a specific role to play in ascertaining whether the aims of ASPAC were being met. However, most questions were themed open questions (for example ‘has the production process been what you expected?’ or, ‘what was the key moment in the process for you?’), which were followed up by a brief conversational discussion. All relevant responses on each theme were collated from across the interviews. Then any recurrent sub-themes, ideas, or statements were drawn together and moved into a new line of the spreadsheet. For example, all responses on ‘creativity’ were gathered together according to topics that came up repeatedly in responses. This led to lines on the spreadsheet being called: ‘creative - confidence’, and ‘creative - technology’. The themes were not organised to the components of ASPAC; the backbone of the open questioning was based on the underlying design thinking; collaboration, iteration, creativity, and the style guide and aims of ASPAC. Other data, which was not specifically referenced in themed questioning, but which emerged spontaneously from discussion (for example two respondents suggested ways in which the process could be improved), was then added to the spreadsheets in separate lines for each topic. Finally, sources other than the ‘before’ and ‘after’ interviews were examined to see if any data which covered the same themes identified from the interviews could be found. This was not included in the spreadsheets but noted down.

Additionally, and included in later chapters, the researcher has weighed up the evidence from the spreadsheets and the memos, to come to value judgements about the relative positions of the four case studies against certain variables, and tables have been created from these judgements or scores. For example, one table cross-references the researcher’s judgements about the positive contribution of a component with the degree of difficulty in applying that component. These scores are supported by evidence in the data, but ultimately are subjective. Therefore, they cannot provide definitive answers but can indicate the relative positions of variables, offering clues about issues that the next iteration of the approach may need to address.

By using these methods of analysis, themes were allowed to emerge, rather than being fixed prior to the interviews. This is an abductive process; it takes the full range of text data and organises it in such a way as to find a simple and likely explanation for what has been observed and said. The logic behind this process can be summarised as; a best prediction of what might be true is inferred from incomplete observations. Clearly this logic brings with it advantages and disadvantages: the research can evolve and be responsive and flexible, for example, by including unplanned phone calls in the

data, but there are no definitive conclusions that can be drawn through analysis, only well-supported best guesses. This kind of reasoning fits well with the ultimate purpose of the case studies: to ascertain whether or not ASPAC is worth pursuing, and, if it is, then to inform the next iteration of the approach. The case studies only offer insight into ASPAC in operation within these four organisations, on these particular four occasions of use. So, unless there are other identical situations in which it is going to be applied then definitive answers are neither necessary nor desirable, instead the abductive reasoning employed here offers broad guidance as to where to take ASPAC next.

7.3 Descriptions of the recruited organisations

The four organisations recruited fitted with the required characteristics as described in 7.2. Notable is their diversity; both in terms of their general circumstances, but also in terms of what they want to produce through their engagement with video and the use of ASPAC. A good way to understand the four organisations, and to demonstrate this diversity, is to use their own words in describing themselves, and what they want from the project. This can be taken as a description of the starting point of the case studies, as these were the circumstances which pre-date the first meeting with the researcher and subsequent data collection.

For **organisation A** this takes the form of a description from their website, followed by an e-mail to the researcher after deciding to take part:

Edited description from website (12th feb 2019)

"We help charities and other non-profits find the skills they need to thrive. Every year hundreds of charities recruit volunteers through our service. These volunteers share their skills as trustees, advisors or mentors, carrying out short term projects or ongoing operational roles. by supporting charities to recruit volunteers and trustees with valuable skills, we help charities increase their capacity and strengthen their governance."

March 2019, e-mail to the researcher from L:

"I met with X, our CEO last week and we discussed what she would like us to focus on. I have written this short summary of what she and I agree could be a good focus: 'We want our video to focus on telling the story of successful skills-based volunteering, and specifically, trusteeship. It is important for us to reflect a diversity of skills, trustee opportunities and demographics (age, BAME, gender etc). We want to find strong voices that can tell the story of good governance in charities and of high impact volunteering opportunities like the ones we facilitate. This aligns well with our priorities in the year ahead and is a welcome tonic to the negative narrative available in the public domain around charity governance.'"

The starting point for **organisations B, C and D** is shown through initial written responses to the two questions asked by the expert interviewee (edited for length and anonymity),

Organisation B

Please tell us about your idea/s for a video project

We are a small charity working with community centres and on housing estates in X ... using outdoor activities, in particular food growing, to help alleviate some of the pressure ..., improving social cohesion and providing an opportunity to learn new skills. The video, through showing the transformation of the plant nursery, would show the potential of unloved spaces ... it would introduce projects that we run and be another tool of engagement, particularly with young people...

Please explain why taking part in this project will be useful for your organisation.

A video of this sort is key to showing the work we do in an engaging but also accessible way. Although we produce highly impactful and visually exciting projects, we find it hard to disseminate this information, particularly in a format that is suitable to put on our website. It would be fantastic for members of our staff team to gain skills in how to put together a video, ideally using low-cost methods, such as shooting on a smart phone etc. However, it would be really great if the young people and residents local to the plant nursery we work with were able to get involved in the making of a video so that they could learn skills and also feel ownership over the project.

Organisation C

Text from the website:

The X branch ... was founded in 2003, by families concerned that their relatives who were enduring mental health problems were not being cared for spiritually and pastorally. The objectives ... are 'to enhance the quality of life, self-respect and spiritual growth of those affected by mental health or emotional difficulties'. We aim to help all those who come to us to realise their full potential as individuals and participating members of society and so help improve the quality of their lives...

Please tell us about your idea/s for a video project

We are very open to ideas, but some simple life stories of our volunteers many of whom have recovered from mental health challenges themselves would be ideal to show how volunteering can really aid in recovery. We run a total of 6 groups including creative writing, art, and a women's group. We also hold evening drop-in clubs

where members can socialise or play a game of chess or cards....

Please explain why taking part in this project will be useful for your organisation

Being able to capture volunteer and members stories is hugely important in highlighting and showcasing the important work we do. Being able to produce a video would give potential new volunteers and members a real flavour of what it's like to come to one of our groups or work with us. ...Many potential new members may not have the concentration or ability to read a leaflet about us, but most would be able to engage with a video. Being able to produce our own simple videos in the future would mean we could continue to capture the extraordinary lives of our members and volunteers and reach out and offer hope to those struggling with their own difficulties. It would also help with recruiting new volunteers and could form part of a recruitment drive and/or induction package for new volunteers.

Organisation D

Please tell us about your idea/s for a video project

We would like to document the difference we are making in our projects including: foodbank, supplementary school and advice service through the words of our beneficiaries and also tell their stories!

Please explain why taking part in this project will be useful for your organisation

X is a very small local charity which is working with over 1000 people a year from all over the world. There is much misconceptions about refugees and asylum-seekers and we would like to dispel the myths and also illustrate our organisation daily struggles to survive on a very small income but with the great support of an excellent team of volunteers, both service users and local indigenous people. It would be good to train up a couple of journalist refugees who could perhaps do the interviews? We have two journalists who are available.

The following table brings together some key characteristics of the four organisations gleaned from a combination of the above information, and the 'before' interviews:

Organisation	A	B	C	D
Profile Summary	A charity which matches volunteers to a wide range of charities looking for volunteers.	A charity which runs about 30 community gardening projects.	A charity providing support services and weekly groups for adults with mental health problems	A charity providing services to refugees and asylum seekers
Range of client groups – vary in age, status, ethnicity, need etc	Other charities and volunteers	Range of communities – very diverse, but all live in social housing in North London	Those suffering mental health issues	Refugees
Income (to nearest £5,000 for anonymity purposes), end of year. From Charity Commission data.	£400k, Dec 2017	£405k, March 2018 (this figure however is the parent charity of which the case study took place in one discrete part)	£45k, March 2018	£150k, May 2018
Stakeholders – who it was suggested by the charity would be members of the team at this stage	Staff	Staff and young people involved with their projects	Staff	Staff and service users
Previous experience or training	Lead of the project has a communications role and therefore has considered many of the issues involved. However, she has not done any video in any organisation she has worked for before, nor has this organisation done any production.	Leader of organisation has done a great deal of video production prior to joining this organisation, but the organisation has done none and it is unclear whether the leader will take an active role in production. One of the staff has been on a one day video training course.	None whatsoever	Have had volunteers; university students and a charity which matches film directors with charities – make videos before, nothing in-house.
What particular aspect of the research might this case study illuminate?	Working with organisations that already have staff responsible for communications	Collaboration with service users	Capacity for the future	Collaboration with service users. Capacity. Empowerment

Table 24. Characteristics of the four case study organisations.

By combining data from the ‘before’ interview with the descriptions above and looking at the organisations’ websites, a picture of possible barriers to production, identified in the first stage of research, can be established. This is summarised in Table 25:

Barrier to production	A	B	C	D
There is no experience of in-house production in the organisation	X	X	X	X
The organisation had videos made for them previously that were unsatisfactory				X
The organisation has no website				
The organisation has no YouTube channel	X	X	X	X
Staff involved work part-time	X	X	X	
Interviewees express financial challenges	X	X	X	X
Interviewees express lack of staff time being a common problem	X		X	X
Interviewees express doubt about their abilities/lack of confidence	X	X	X	
Interviewees perceive production as onerous		X	X	
Interviewees perceive production as expensive		X	X	X

Table 25. Probable barriers to production for each of the four case study organisations.

7.4 Production processes for all four case study organisations

7.4.1. Summary description



Fig 15. First production meeting for case A with A,E and L

Films were produced by all four case study organisations between April and September 2018. First production meetings were held in all cases, although for case D the agenda was not fully covered. Production took place with the researcher acting as facilitator; suggesting actions in line with the approach and encouraging and supporting production using her own knowledge and skills. The

researcher was present at some, but not all, shoots for cases A, B and C, but led most shoots for case B, and all for case D. All material was shot using smartphones. Team meetings, further to the first production meeting, were held during the production process for cases A and C. For cases B and D only one member of staff was involved beyond the first meeting, so there were meetings between those individuals and the researcher but no general team meetings. When it came to the editing stages of production the researcher led in all cases and the films were edited on her laptop. In case B an edit training session was held between the researcher and the key participant from the organisation on their in-house computer, and some material was edited by the participant during this session. The researcher had no involvement in the publishing or distribution of the finished films but asked about actions and intentions in relation to the finished films in the 'after' interviews.



Fig 16. F from case B filming at a community event using her phone

7.4.2. Detailed description

Each of the teams held a first meeting chaired by the researcher (although that role was offered to anyone else willing, but not taken up). For case D the meeting lasted one hour and the agenda was not covered fully, but for the other three cases the meeting lasted over 2 hours, and followed a similar trajectory. The meeting started with the researcher explaining about the research in more detail than was in the letter that team members were supplied with and she responded to any questions about the research. She explained that the production process was designed to encourage collaboration, iteration and creativity, and briefly discussed with the teams the meaning of those terms. The meetings then turned away from discussing research to talking about production, bringing ASPAC into play. It is important to note that the components were introduced organically by the researcher at this meeting, and at no time were the teams given the 8 components as a list. The researcher continued by explaining the importance of working as a team (component 1) and having

regular meetings during production (component 2), and the team were asked to review, reflect and plan for revisions of shot and edited material at these future meetings (component 3), with a final meeting to talk about how it all went (component 8). The agenda then moved on to exploring video as a medium, using a flip chart to gather ideas (component 6). This was followed by discussions of the parameters of production, (component 7) again using the flip chart to note those parameters under different categories. The discussion of parameters invariably led to talking about resources and the idea of using phones to record was introduced by the researcher (component 5). Finally brainstorming ideas for the film/s to be produced took place. During this part of the meeting the researcher handed out a printed version of the style guide or sent the team an electronic version (at the time or later), and also showed the team some of the examples from the style guide (component 4) that could assist with the brainstorming discussion. Finally, actions for team members and next meetings were arranged where possible.

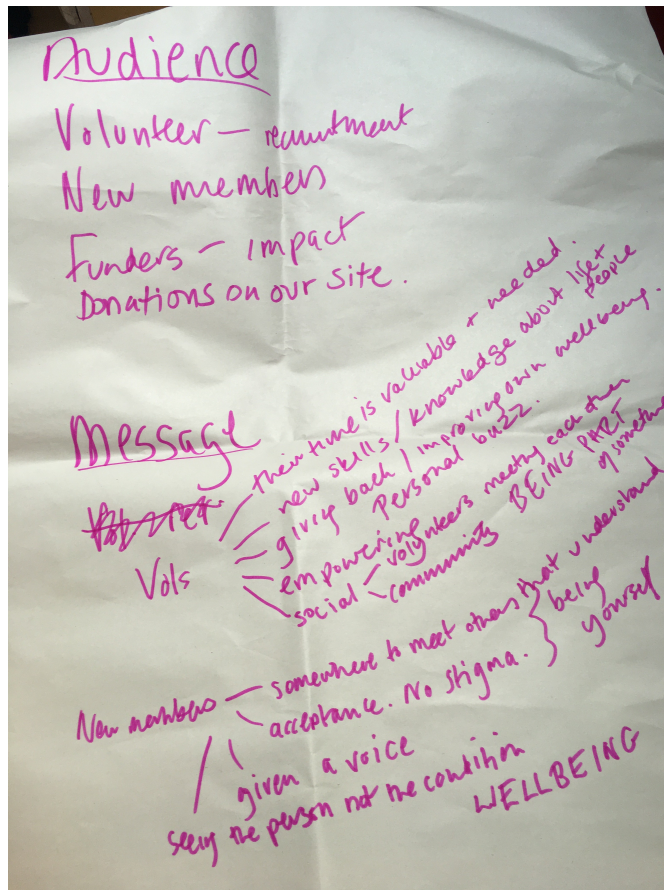


Fig 17. Detail of a flipchart page from the first meeting for case C, showing part of the stage where parameters were discussed.

From this stage of production onwards the process diverges across the four cases.

Case A

L, E and A, all staff members with L having taken the lead thus far, were present at the first meeting which was held in April 2018. In May L, E and A met twice to watch videos from the style guide, and which had been sent separately by the researcher after the first meeting, and to brainstorm and make decisions about what to produce. They decided to do a tabletop animation about the importance of digital trustees, and also gather interviews with trustees from various organisations that they would then decide later how to use. At this stage E was moved from the project onto other more pressing work in the organisation and she took no further part in production. The first shoot took place in late May, one month later than originally planned. A called the researcher beforehand and had a long conversation focusing on practical advice for the shoot. L and A would have preferred the researcher to come but had no choice of date and the researcher was unavailable. After the interview shoot, they sent the footage to researcher and there was a discussion by e-mail which involved reviewing and learning for next time. L and A also discussed the footage informally in the office. At the end of June L, A and the researcher had a conference call about the next interview, reviewing what went well and less well before. L and A went to film a second interview and began discussion about how they were going to use the interviews on their website as snippets being put up on a regular basis. They also sent a script they had prepared together for the tabletop animation to the researcher, who made suggestions for the team to consider. This was followed by a phone call between the researcher and A to discuss sourcing pictures for the animation and discussing ideas. L and A met briefly again to discuss the tabletop animation but there was little other planning until the animation shoot day itself. In mid-July the researcher met with L and A at the offices of the organisation to shoot the tabletop animation and accompany them to shoot a third interview. The researcher brought lots of copyright free images printed from the internet to use at the shoot. Together the researcher, L and A looked at the script that L and A had written, recorded it on audio, and brainstormed how some of the images brought to the shoot could be used dynamically to illustrate the voiceover. As part of this process A drew a line figure together which took a central role in the animation. This figure was copied to various sizes in the office. All three of those present operated the phone which was mounted on a chair with a simple grip, and all three moved the images on camera, creating the animation. Mid-afternoon L, A and the researcher went to shoot an interview with a trustee. L and A were adept at working together by this point and so the researcher had minimal involvement in terms of offering advice and support. Editing was done by the researcher. The team had originally intended to use some of the interview material within the tabletop animation but on trying it out they agreed the two types of material would be edited

separately. In August L and A went to film another interview to add to their now growing 'library' of interview material, and in September L sent timecodes to the researcher, in order that she might edit a series of short interview extracts to put up on the organisation's website at regular intervals. L intended to continue to use further extracts from the interviews in the future which she would edit herself. In terms of the animation the researcher played a more traditional creative editing role. The first edit was shown by L to the CEO for comment, several reviews and adjustments to the edit were made via e-mail until the film reached a final version in September 2018, which was then put up on the organisation's website.

By September 2018 the organisation had four filmed and edited interviews which had been shot wholly by staff, and one tabletop animation where the researcher had more involvement.



Fig 18. Still from tabletop animation

Case B

In April 2018 a first production meeting was held with F and H, staff employed to deliver gardening projects, and J, their manager, but it was clear by the end of that meeting that J was not going to have significant further involvement in production. It was decided to make a film featuring several of the organisation's projects, and also for F to record regular vlogs about a plant nursery (which had intended originally as the focus of a film but had been delayed and was not yet functioning). The first shoot happened in early May with the researcher supporting F to film a full day of activities. In the morning filming took place at one of H's projects, and H took part in front of the camera, but it was clear that she was not going to be involved in shooting, and conversations about the direction of the video project were held between the researcher and F. Both F and the researcher used their phones to film. The researcher and F then went to practice self-shooting vlogs at the nursery site. The two then met to review and revise editorial plans and in the afternoon, filming took place at another

group. This time F was less keen to be filming on her phone and asking participants questions. It was clear that she felt exposed and reticent to film. Perhaps this was because this project was more complex, involved more people, and was not led by H who had been involved with initial production discussions. F took some shots but asked the researcher to film. Before the next face-to-face meeting F, on her own, tried more vlog shooting to practice her skills, but there was little happening at the nursery. The researcher edited the footage from the day in order to provide material for review and discussion. F communicated with the researcher her thoughts on the edits via e-mail, and then a more detailed discussion took place at a meeting between the researcher and F, which was followed by a shoot of a third project. At this shoot F was heavily involved in organising the community event and so did not shoot much herself, so the researcher shot the vast majority of material. F and the researcher then met again the following day for an editing training session on the organisation's computer and software, the results of which were then carried through to the researcher finishing the overall editing. F, on seeing the edits, commented and requested changes, she also sent it to colleagues, but they did not respond. F wants to do more editing so planned to ask J, her manager, for time to come and spend a day edit training with the researcher, and she intends to do more vlog shooting, but the researcher did not hear from her again on this.



Fig 19. Still of observed footage from case B film

Case C

An initial production meeting was held at the organisations offices with D (manager), J (trustee) and L (volunteer). L had been asked to come by the manager as she had expressed interest in the past in being involved with some filming. No fixed decision about what film/s to produce was made but some ideas were discussed. A second meeting was held with D and L (J intended to be present but was ill), which reviewed and continued the conversation, and it was agreed that two films would be pursued – one about being a volunteer and one about services on offer, encouraging service users to

come to groups. It was also agreed that L and the researcher would work together, whilst D would be involved in editorial discussions. The first shoot involved L and the researcher shooting at one of the groups, L practising self-shooting vlog style. The researcher recorded an interview with L about being a volunteer, to act as a stimulus for editorial discussion. L then did some further shooting and sent the material to the researcher for discussion via phone calls. It was clear that shooting the volunteer film and the service users film would be too much for L so the researcher took on the making of the service user film to free up L to work on the volunteer film only. From then on, for the service user film, the relationship between the organisation and the researcher was a more typical filmmaker/client one. However, the more complex volunteers film proceeded with L. The researcher edited scenes filmed by L and herself together and sent them to L, D and J for comment, but it was mainly L with whom there was discussion. The researcher came to shoot with L a second time. A day-long meeting was held between the researcher and L in order to get her started with editing at the organisation's offices, but unfortunately, for technical and logistical reasons, it was not possible to edit on their computer. So instead, detailed work was done on the editorial side of L's volunteer film on paper, and she then filmed additional talking to camera. Detailed edit decisions were made together, with final decisions made by L at this session. This was appropriate as the film was constructed in her first-person voice and was very personal to her. Then the researcher edited the final films accordingly. L has continued to film other events at the organisation, asking the researcher for advice by phone.



Fig 20. Still of L talking to camera about her experiences as a volunteer from case C volunteer film

Case D

The researcher attended a meeting at which the main respondent from the organisation introduced her boss and information was shared about the research and about the outcomes the organisation wanted. There was not time to hold a first production meeting on that occasion, nor were the right

people present as the organisation wanted production to take place with service users. Once approved, the researcher went to the food bank to be introduced to some service users and to see what happens there. M, who instigated the project, then met briefly with the researcher to establish what needed to happen logistically for service users to be able to be on the team and in the afternoon four service users; refugees and asylum seekers, came for the first production meeting. M had billed the process to them as 'training' and the interpreter was an hour late, so merely establishing the bare bones of a project was all that was possible and the researcher made a decision to abandon the full plan for the first meeting and instead show those present on-line clips. They responded favourably to some tabletop animation and so we agreed this is what we would pursue. M was in and out of the meeting and did not engage with editorial discussion, instead being available to sort out the logistics. It was clear that she saw the project as being the researcher training the refugees in filmmaking. A date was made for the researcher to come to the food bank for filming. In the meantime, the refugees worked with someone from the organisation to write and translate what they wanted to say about their own experiences and the foodbank in the form of a short script for voiceover. The researcher, on the agreed date, then supported three refugees to shoot on their phones or on the researchers phone at the food bank, whilst also taking footage herself. In the afternoon the tabletop animation was begun and the voiced stories recorded. The researcher had brought many props and prints of copyright free images which related to the scripts that had been shared. One of the refugees had also brought some of his artistic work. The refugees chose and cut out the images that had resonance for them and then animated them under the camera, adding in their own live drawing and writing, and using the props. M popped in, but was not engaged with the filming, mostly helping service users with housing. On a second shooting day two of the three that had attended the first shoot were present, together with a third person, and the tabletop animation was completed. The researcher conducted all the editing.



Fig 21. Still from personal story of a refugee who had been a poet

7.5 The role of the researcher

The researcher took on a facilitation role for all the case studies, as opposed to introducing ASPAC and then observing. The idea of researcher-designer-interventionist was introduced in chapter 2. What did this mean in practice for the case studies? The researcher chaired all the first meetings, but equally offered that role to anyone there. The researcher made suggestions in those meetings based on ASPAC, and talked the team through implications of decisions made, but she did not tell the team what they should do. Equally the researcher threw creative ideas into the mix during brainstorming and conversations, working through pros and cons of different options on the table, but she did not tell the team what they should do.

As the case studies played out it is possible to identify some of the effects of the researcher acting as facilitator:

- The researcher was a member of the production team and took on roles in the four case studies that responded to specific circumstances, therefore details of that role varied between the case studies. That said, there is an inherent power relationship when a team comprises one person with much experience and others with none. Thus, the researcher was more involved in taking decisions about production than most other members of the teams.
- Because the researcher is on the team and the team considers the resources available to them as part of the parameter setting in ASPAC, then the experience of the researcher is one of those resources. This led to the ideas being considered for production requiring for their delivery, a degree of sophistication and ambition beyond the skills of the other members of the team. So, one of the clear effects of the researcher as facilitator is that the film projects pursued were more ambitious than they might have otherwise been. This ambition particularly impacted the editing process, one of the most challenging aspects of production for novices. As ASPAC encouraged iteration, the full plan for editing was not formulated before shooting began, and with the researcher's presence relatively complex narratives were pursued. Therefore, the researcher necessarily took the lead in editing for all productions for two reasons: a) to plug a skills gap and b) to plug a resources gap (see case B). With the researcher taking the lead, opportunities for collaboration on the edit were limited. This issue was mitigated to an extent for case B by the researcher providing editing training for the future, in case C by the researcher working with L in planning the edit on a shot by shot basis,

and in case A by L providing timecodes of interview clips.

- Where there was no effective 'team' from the organisation that could work collaboratively together (see cases B where there was only one member of the team other than the researcher, and D where the team was expecting 'training', and there was a language barrier) the researcher took on the lion's share of production. This happened in cases B and D and many decisions were made by her without collaboration with the team.
- There may have also been something of the Hawthorne Effect going on (the tendency of some people to work harder and perform better when they are participants in an experiment). The term is often used to suggest that individuals may change their behaviour due to the attention they are receiving from researchers (Bruce & Yearley 2014).
- But arguably one of the strongest effects of the researcher's facilitation was the support for other team members that her knowledge offered. This meant in practice that the researcher could teach production skills where needed. For example, in case A the team went off shooting interviews without the researcher but had technical/craft support throughout on the phone and by email. After shooting one interview L wanted to know how they could improve in order for their footage to be edited elegantly to be put out in small sections on Twitter. The researcher had talked about the concept of cutaways, shots which could be used to help make edits in interviews, so L sent clips of the interviews for the researcher's advice. As they only had limited time with the interviewee and wanted traditional sit-down interviews, the researcher took the approach of supporting them to gather classic interview shots, as per conventional documentary.

7.6 Summary

Drawing together the key information from this chapter, Table 25 compares the cases directly, summarising circumstances and events.

Case	A	B	C	D
Charity profile	A charity which matches volunteers to a wide range of charities looking for volunteers.	A charity which runs over 30 community gardening projects	A charity providing support services and weekly groups for adults with mental health problems	A charity providing services to refugees and asylum seekers
Team involved with the project (in addition to the	The team started as 3 staff at the initial meeting, with the CEO also involved throughout, then went to 2	The initial meeting involved 3 staff – 2 of whom were to be involved with the project throughout and also the	At the initial meeting a director of the charity, a trustee and a volunteer. After that only the	The initial meet was with a project worker and three refugees. Shooting was with a

Case	A	B	C	D
researcher)	staff for the shoot, with these staff undertaking much of the shooting without the researcher present.	director of the organisation. On the first shoot both team members were present but after only one team member.	volunteer was involved other than reviewing the final edit	different subset of the four refugee team members each time.
Subject of film/s	The film focused on encouraging charities to recruit trustees to their board with a range of suitable skills, rather than taking the easy option of recruiting people they already know.	3 films based on different gardening projects which reflected different benefits of community gardening. Some footage shot without the researcher being present. Also, a self-filmed vlog.	A film on what it's like to be a volunteer with that organisation, and 2 films on specific groups encouraging service users to come.	4 films – 3 focus on the stories of individual Food Bank users, and one about volunteering at the Food Bank
Styles used	Interviews and tabletop animation	Interviews and observed footage. Also engineered shots such as the group shouting the name of the organisation.	Diary shots, observed footage and interviews	Table top animation. observed footage and interviews
Completed films	One 2 minute film on the advantages of recruiting digital trustees. Three short edited interview clips. A library of interview material.	One 6 minute film featuring 3 projects.	One 5 minute film on being a volunteer, one shorter film on service user groups and one 3 minute film which is a portrait of one service user	Three 2 to 3 minute films, each focusing on the experiences of one service user, and why the food bank is important to them
A summary of the role of the researcher	Genuine collaboration throughout	Tutor and mentor to F. Conducted the majority of production.	Collaborator and mentor to L on volunteer film, leader on service user groups film, filmmaker on service user portrait.	Leader, except for the shooting stage which was collaborative

Table 26. A summary of the events of the case studies.

It is obvious that the researcher had a profound effect on the process and the outcome. That is clearly a disadvantage if the role of case studies is to 'test' ASPAC, as the conditions under which it is being tested are not those it is designed for, i.e. for organisations to produce video without a facilitator.

Chapter Eight: Evaluation 2 - Examining the implementation of ASPAC in the casestudies

8.1 Introduction

In evaluating ASPAC it is necessary to explore how the circumstances in which it might be used affects outcomes. This begins with the actual implementation of ASPAC, which is the focus of this chapter. In theory, as per chapter 6, the eight components form a logical 'whole' approach, yet in practice some aspects of ASPAC are more difficult for charities to implement than others, and some aspects of ASPAC may encounter attitudinal resistance to implementation. These issues vary from charity to charity as they are affected by the constellation of circumstances specific to that charity. Needless to say, if ASPAC is not actually implemented it is impossible for it to have a significant positive effect – it is a non-starter. So, understanding implementation is key. The data examined in this chapter relates to the extent to which ASPAC was implemented across the case studies, by the four small charities that took part. Observations and reflections are made which relate to the separate components of ASPAC. Later chapters cover findings about the content of ASPAC and whether, when implemented, it achieved its aims.

In the previous chapter, where the actuality of the case studies was related through a detailed narrative description, it was clear that there was significant variation in how ASPAC was enacted across the four case studies. Not all eight components were implemented in all cases, and some components were only partially applied; so this variation includes both a range of permutations of components, and varying intensity with which, and extent to which, those components were applied. To explore this variation, two different perspectives have been brought to bear, an overview described in 8.2 that is based on case study narratives, followed by observations from interview and memo data in section 8.3.

8.2 Analysis 1: Examining case study narratives

Table 27 has been constructed offering notional values representing the extent to which each component has been implemented in each case; not at all, fully or somewhere in between. When these scores are tallied up for each case, they offer a picture of which case studies implemented the approach effectively. The totals can also be compared across the four case studies. This comparison informs discussion about the effectiveness of the approach, as those cases where it has been

implemented to a greater extent will carry more weight in terms of evidence as to its effectiveness.

A notional value of between 0 and 2 is allocated to each component for each case in Table 27, representing the extent to which that component was applied as follows:

- 2– fully applied, i.e. all aspects of the component are applied by more than one team member on more than one occasion.
- 1 – partially applied.
- 0 – did not apply this component.

The 'notes' column included in the table elucidates the reasons behind the selection of score.

	Component	Case A	Case B	Case C	Case D	Notes
	Rules:					
1	Work collaboratively as a team not as an individual*	2	0	1	1	There was significant variation in how successful teams were, once established, at working collaboratively. All teams shrank during production, and two projects (cases B and C) ended up being realised primarily by one person together with the researcher, with other original team members' production input being minimal (case B) or acting as a light touch overseer (case C). There was no lack of willingness to collaborate, but a drifting of priorities away from this project for some early team members was evident (cases B and C), and re-allocation of limited staff resource by senior staff (case A). However, in case A there still remained two active staff members who worked well collaboratively. In case D the researcher rapidly became a leader not an equal team member. Thus, the extent of collaboration was limited, not by the availability and engagement of team members, but by the structural relationships within the team.
2	Have regular team meetings throughout the production	2	0	1	0	Only one team managed this (case A). For case B the staff member, working with the researcher, tried to get colleagues to engage with the project but without much response. For case C a second team meeting was held which included some brainstorming. For Case D there was no brainstorming due to language difficulties.
3	Work iteratively on the craft tasks of production i.e. shooting and editing**	2	1	2	0	Shooting occurred bit by bit in all cases, but repeated reflection and re-working only happened in two cases (cases A and C). Just as for the previous component, in case C iteration involved the researcher with the team member who filmed, rather than the full team who had been involved with the meetings. Edits were discussed and tweaked in all cases, but only in cases A and C was new material introduced in response to those discussions and substantive changes made.
	Materials:	A	B	C	D	
4	Refer to a supplied style guide which offers a menu of styles, and links to other videos online	2	1	0***	0	Use of the style guide was not pushed by the researcher, but it was introduced and offered at first meetings. Case A used the style guide repeatedly, case B a little, but in cases C and D it was not used at all.
5	Use readily available and low-cost tools and resources for recording, editing and designing	2	2	2	2	This happened in all cases. One team member in each of two of the first meetings (cases B and C) preferred the use of 'professional' equipment, but the imperative for learning and replicability within the organisation (case C), and the cost of professional equipment and difficulty of using it (case B,) drove decisions to use phones.

	Procedures:	A	B	C	D	
6	Early consideration by the whole team of the medium and purpose of the video	2	1	2	1****	As the first meetings facilitated by the researcher, this component was universally applied. However, the discussion was more in depth, and more related to the organisation's needs, in cases A and C.
7	Early identification of the parameters of the project before brainstorming ideas. These parameters are both editorial and practical	2	2	2	0****	As above, as this meeting was facilitated by the researcher this component was applied in cases A, B and C. In Case D there was such a barrier of language that genuine discussion was difficult, and time ran too short to establish these parameters.
8	Review the process when the video is completed	1	0	0	0	In case A the finished product and process was reviewed by the CEO with one of the team members. In other cases there were informal 'water cooler' comments but no planned review. Projects were reviewed with the researcher as part of the 'after' interview but not as a whole team together. This was primarily for logistical reasons – that team members were not present at the same time, and that it seemed too much to ask people to come together solely to review the video.
	Total – maximum 16	15	7	10	4	Note that in coming to this total there has been no weighting of components.

*Working as a team refers to production that occurs after the first meeting ** Editing was a real stumbling block and this affected the teams opportunities for iterative working. Only case B got close to editing their own material, but that needed to be completed by the researcher. The reasons for this are discussed elsewhere, but the ramifications are that the numbers afforded for this component are based on shooting and not editing. ***But did view more than one online video when offered examples by the researcher. ****First team meeting is deemed to be that with the participant service users, not an initial meeting with staff

Table 27. Evaluating the implementation of ASPAC in the case studies using production narratives

It should be noted that the values which represent a total for the cases do not intrinsically have significance as there is no quantitative measurement behind them, so their usefulness is confined to offering a coarse comparison between the four cases; and a guide as to how thoroughly the approach was implemented. For example, with a score of 15 out of 16, case A's production process fitted ASPAC very closely and to a much greater extent than case D, which has a score of 4.

Table 27 reveals:

- **Great variation in the extent to which ASPAC was implemented;** case A was very thorough, and case D was the least thorough, with cases B and C lying in between. Thus, it is possible to implement ASPAC, indeed it can be implemented almost in its entirety, but not necessarily by

all charities. This influences later discussions about whether ASPAC, when implemented, is effective or not. As it was barely implemented in case D, that case does not carry equal significance to the other cases. Conversely case A should carry more weight in any discussion of the effects of ASPAC once implemented. However, as the ease of implementation clearly effects overall outcomes (the approach cannot be effective unless it is implemented in the first place) then a balance needs to be struck between ease of implementation and effectiveness. This is further discussed in the conclusions to this study.

- In examining the separate components which constitute ASPAC, it can be seen that **case A was the only case to implement them all** and only three components were applied to any extent in case D. Cases C and B lie in between. For cases B, C and D at least one component was fully engaged with, and at least one not at all. This demonstrates when the case is partially implemented it is not implemented to the same degree for all components – some may be missing altogether, others well applied.
- **Some components were clearly easier to apply than others**, for example component 5 scored a maximum 8 out of 8, and components 1,2,4, and 8 scored 4 or less out of a possible 8.
- **The extent to which some components were implemented was similar across the four case studies**, either being fully applied in every case (components 5,6,7) or none (component 8). It is likely that this reflects general conditions of small charities (affecting all four case studies). **Other components showed greater variation in their implementation** (component 4) which indicates that their application may be dependent on conditions which are more variable across the cases.

8.3 Analysis 2: Interviews and memos

Detail can be added to the broad overview of implementation offered by Table 26, through reflection on the data, particularly memos and interviews. Commonalities and differences in how components were implemented across the four cases are revealed, and when these are related to the circumstances of each case study, insights emerge as to the conditions under which it may be easier or more difficult to apply that component and whether those conditions appear to be common, or case specific. It can also reveal the limits of implementing ASPAC; whether there are conditions under

which so many components are so difficult to apply that ASPAC has very little influence on outcomes, and therefore becomes irrelevant.

The following observations emerged from examining ‘before’ and ‘after’ interviews, and memos. These findings add some detail to the table above and offer some reasons for the extent to which some, but not all, components were applied. These findings are arranged in an order which approximates to the order of components, and this section does not cover all components.

In terms of **collaborative working** in a team (component 1), all cases found making this happen to be a challenge. Key barriers to production, as identified in chapter 5 (e.g. lack of resource, including time), also prevented collaboration in the case studies. For all cases staff time was just not available beyond the minimum to get the project done, so the team shrank (although for cases A and D this still left more than one person, other than the researcher, involved in production). In case C the main driver of the project was a volunteer who was not subject to the same multi-tasking pressures that staff were under, but who had part-time work elsewhere.

The following are a selection of extracts from the ‘after’ interviews which talk about the problems of collaboration:

Case A	Case B	Case C	Case D
L: Obviously we had the challenge that we lost someone in our team. And I still feel that’s a challenge for (organisation) ‘cos one of the things we’re passionate about is distributing both the burden but also the knowledge.	F: I think that internally I don’t think we spent as much time talking about it as we should have done to get the most out of the project ... we needed to have more dedicated time in between each of the times we (respondent and researcher) met up to make sure it was going in the right direction I guess. Just so ... we could make sure that it was aligning to what we planned as we went along... It would have been nicer to get the rest of the team (staff team as opposed to production team) more involved so that we had achieved like what the whole team wanted to do, rather than creating a kind of oversight, but that’s an internal problem.	D: I think it was the lack of knowledge actually on my part, and perhaps J’s (third team member’s) too, about what was involved and how time consuming and complex that would be really. So I don’t think we were realistic about what we could offer, yeah.	No Collaboration as such, although the team did work together.

Table 28. Extracts from ‘after’ interviews on problems of collaboration

For case A, the challenges were overcome and there was real collaboration throughout, despite an acknowledgement that a conscious effort had to be made to achieve that state of affairs:

L: *“You were very clear with us that we needed to have more than one person involved, and that was very good because that made us. Probably we would have just done it with me which had loads of disadvantages to it, including me not having enough time.”*

This collaboration was enabled by a commitment from the CEO to a significant amount of staff time. L acted as a champion for this project and advocated for it to be relatively well-resourced, as she wanted to change the communications culture of the organisation in the longer term and saw engaging with video as part of a wider strategy. So, it was clear that there was commitment from these two players to the future, which justified the investment of time.

By contrast F from case B had the opposite experience, which she discusses with the researcher in the 'after' interview:

Researcher: 'I had thought at the beginning it would be more of a team.'

F: *"Yes, and I think it's the same with most of the projects we do, there's this intention, particularly with people like (X), basically who are really keen to be involved but then as the time goes on there's less time for involvement so, although intentions are good, by the end of the project time isn't put aside for it."*

It should be noted that the lack of staff time also contributed significantly to failures to hold regular team meetings (component 2), to work iteratively (component 3), to use the style guide (component 4) and to have final review meetings (component 8).

In terms of component 2, for **team meetings** to be held throughout the production process, then team members must be available to come together. Due to the part-time nature of many roles (for example out of the six people interviewed after the projects only one works full time) and a reliance on volunteers in the small charity sector, this was perhaps unrealistic. In case A, where we have seen a creative team sustained throughout the project, one of the team took the lead in organising meetings. In all cases there was brainstorming about ideas in the first meeting, but these were not followed by repeated discussion revisiting the idea of the film. For cases A and C brainstorming conversations continued throughout production.

When considering component 3, there is a general lack of **iterative working** observed for shooting and editing. But these two craft processes must be considered separately as the way in which they were implemented varies.

When **shooting**, only in case A did the team work iteratively throughout. A offered the following comment:

A: *"... going out filming – each time we did it we took our experience from the last film and we*

improved the next time and the next time”.

An example of the detail of this type of working can be seen in how they evolved processes to incorporate the microphone they had bought:

A: “I always constantly test the sound on the microphone, so we sort of developed this thing that as L would film, I would make sure we tested it, make sure it’s worked.”

In terms of **editing**, we can see a powerful impact which prevents iterative working, which is due to the researcher being an active team member. Her skillset, including editing capabilities, was taken on board in the initial setting of parameters at the first meetings. Consequently, production plans involved a degree of ambition and sophistication based on these skills. As it transpired, in all four cases the researcher conducted either all, or very nearly all, the editing, partly because the task in hand had become too complex, and partly because of technical and time issues. So, finding that editing was not iterative in any case may not say a great deal about the general application of this component of ASPAC, outside of the context of the case studies, as this is masked by the involvement of the experienced researcher/team member.

It is interesting to remark that team members from case A, the only case where iterative working was successful, had previously been involved with a project on Service Design where iteration was a key concept. By contrast, it was clear that some of the other case study organisations did not necessarily understand the concept of iteration (as conceived in Design), as clearly as they did collaboration. Here is a clear example from the ‘before’ interview of case B, where iteration is equated to flexibility, as opposed to a positive building of the project through reflection:

J: “I personally think that any kind of production is an iterative one because unless you know you’ve got a big budget and you know you’ve basically got a script; you should be flexible...if somebody or something happens ...well you’re not just going to steamroller ahead ...”.

So those who more thoroughly understood the concepts of collaboration and iteration at the start (case A), also applied the components related to these concepts the most effectively.

The **style guide**, component 4, was only used extensively by the team in case A. However, all teams did view videos online, and in fact that was a key moment in creative decision making for all case studies. The role of the researcher as both author of the style guide, and facilitator, had an important part to play in the lack of use of the style guide, as the content of that guide could be brought up by

her verbally where relevant. In fact, all case study teams engaged with the content of the style guide, even though they did not necessarily read that content, as they questioned the researcher about ideas and information that they could have accessed in the guide. Also, all teams viewed videos online made by other charities, whether that happened because of URLs in the style guide (case C), or viewings in a meeting as suggested by the researcher as facilitator (cases A, B and D), or as advised by the researcher then followed up outside of meetings (case A). Thus, for both the production information held within the style guide, and the URLs of videos to watch, it is very difficult to tell if the teams would make use of these resources if ASPAC was not facilitated by an experienced filmmaker. Under those circumstances teams could ignore the style guide or may in fact take it on more if an alternative source of advice and suggestion is lacking. There is no evidence to indicate which would be more likely.

There was a universal and full implementation of component 5 **Using cheap resources** and therefore little variation to discuss here. Components 6 and 7 varied in their implementation, mainly due to the different circumstances of the case study charities, and this is discussed in the chapter concerned with understanding conditions. **Reviewing the process** (Component 8) was unsuccessful across the board, due to some of the conditions common to small charities previously discussed: lack of time, and the difficulty of getting together at the same time in the same place. As L in case C said:

“No, in all honesty we haven’t managed...to kind of come together again and confer and just have feedback.”

8.4 Summary

Investigations into the extent to which ASPAC was implemented in the four case studies has shown that it is possible to implement in almost its entirety. However, there is variation in how far, and which components, were implemented across the four cases. This may be due to the conditions, or to a lack of understanding of the component, to the researcher’s influence, or to problems with the component. In the case where ASPAC was implemented most fully there was a high level of organisational and individual commitment to the project.

Chapter Nine: Evaluation 3 - Findings from the case studies.

9.1 Introduction

In this chapter findings have been divided into two categories: those which relate to the eight separate components of ASPAC, and those which offer evidence about whether the aims of ASPAC, as applied in the case studies, have been met. Chapter 8 described how some components were not implemented in some case studies. The data used in this chapter only applies to the components successfully implemented, therefore case studies A and C are more prominent. Evidence is mainly taken from 'after' interviews which have been used to infer findings, but also brought to bear are 'before' interviews, the actuality of the process, memos and e-mail correspondence re production. When these findings are combined with the information on implementation from chapter 8, strengths and weaknesses of ASPAC can be revealed in rich detail, and where attention is required for the next iteration. These are the subjects of following chapters.

9.2 Findings on the effects of individual components of ASPAC.

This section explores the **effects** of each individual component. So, for some of these components there is evidence about their effects from all four cases, and for other components fewer cases are relevant. Findings are structured by component, in order.

Component 1: *'Work collaboratively as a team not as an individual'*

In the 'before' interviews all respondents across all cases agreed teamwork would be preferable to working alone, so the advantages of successful teamwork are commonly recognised and indeed respondents cited a host of benefits. But collaborative teamwork was not always practicable, as seen in chapter 8. In fact, only for case A did there end up being genuine teamwork throughout, and so Case A forms the basis of the discussion about the effects of this component. The two respondents from case A were very clear about the benefits of teamwork, as reported in their 'after' interviews. It is interesting to note that collaboration was an aspect of the project that they were keen to talk about at length and which came up at intervals throughout the interview. It was clear it had had a significant impact on the project, and on them personally, to work in this way, despite having

experienced collaborative working before. A summarised the effects:

"I really loved getting the chance to work one on one with L... it's been all positive with me and I feel like I've got to know her better as well ... we worked together really well."

Benefits reported for case A were aligned with those that motivated this component (see chapter 6), and more generally the principle of collaborative working. They are summarized below, together with some quotations from the respondents 'after' interviews:

- Stimulating creativity:

A: "...two heads are better than one, especially in something creative as well."

- Sharing the workload:

L: "...we wouldn't have got where we were if it was just one of us I think, as quickly."

- An insurance against someone leaving:

L: "working in partnership, is much better ... also I think it means someone else in the organisation has the knowledge and could do it basically, which was always a risk for a small organisation."

- Flattening hierarchies:

L works in a more senior role to the other team members and said: "...collaborative effort is quite equalising and nice, cos its not going with established hierarchies. ...I mean we're not particularly hierarchical here, but certainly everyone has their box and their role, and certainly coming out of that is very healthy for developing everybody's management and leadership skills."

- Creating a strong and representative editorial:

A pointed out that editorially the video was stronger because people with a range of different perspectives within the organisation had been involved.

So, in summary, for Case A, **we can see the likely effects of collaborative working as contributing powerfully towards all three aims for the case studies: completion of the project in hand, quality, and capacity.**

It is impossible to unpick the exact effect of individual components, however the positivity of the respondents does offer strong evidence as to the likelihood of this component adding to the success of the project for Case A.

There was some discussion of the benefits of collaboration from other cases, and no negative aspects to collaborative working were related to the researcher, but of course the other cases experienced difficulty in getting collaboration to happen consistently, as shown in chapter 8.

Component 2: ***‘Have regular team meetings throughout the production’***

Only one team managed this – again case A. The brainstorming sessions they held during team meetings without the researcher present were deemed to be the lynchpin of their decision making by both respondents in the ‘after’ interviews:

A: “We started to create the storyboard, me, L, and when E was working with us, we thought about kind of the story, how was it going to be framed and I got some images together about, some little animated images I found, I just went on Google and I sort of found the pictures, finding the pictures really helped.”

On an earlier occasion A had explained during a phone call to the researcher (which was initiated by A to ask technical production questions), that the meeting where the team created the storyboard (without the researcher present) felt like a real turning point in her understanding of the project, and more broadly about video as a medium. Their brainstorming, on the occasion described, focused on thinking about the actual words and images they might use, which brought the vision of the film they were making to life.

When the relationship between this component and component 3 *‘Work iteratively on production craft tasks’* is considered, it can be seen that having materials on the literal and metaphorical table, to focus a brainstorm, offers opportunities for effective discussion. The fact that the team had a task to do and had brought images to discuss made the meeting a success. In case C two team brainstorming sessions were held (including at the end of the first meeting) and these were deemed to be very useful in terms of seeing the project from different angles.

L: "I think I wasn't actually expecting for us to actually brainstorm the way we did but I did realise that it was such a vital part of the process for me personally, also having been in the room with people who had knowledge in different areas of the organisation, helped us all to come together to create different pieces but to tell the same ... story ... to help us understand where we were going."

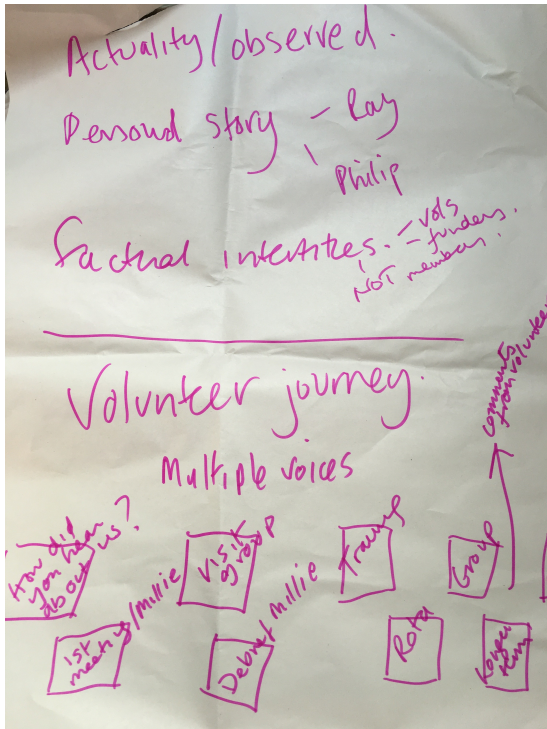


Fig 22. Image of flipchart from first brainstorming session for case C. Two films were being discussed – one from a service user's perspective and one from a volunteer's perspective. The final decision on the latter was to make a film based on the personal experiences of one of the team members who was a volunteer, so the finished film was nothing like this initial discussion.

Component 3: 'Work iteratively on the craft tasks of production i.e. shooting and editing'

Most team members in all cases understood what collaborative working meant. The same is not true of iteration, so respondents in the 'after' interviews were less able to articulate its role in the production process and experience. However, F from case B expressed a desire for more iterative working with her work colleagues on this project and, even though the term 'iteration' was not used, she could see the benefits:

F: "...once you created the first video it was like; 'OK that makes sense, now I can see more clearly what it's going to look like', and at that point it would be good to like re-assess what the end product is going to look like ...was it what people were expecting, and was it what people wanted to

produce?”

Although frustrated by the lack of team meetings she did feel that the project thinking had developed:

“I felt like each session that we filmed kind of dictated the next, like how it was thought about from then... so it kind of evolved naturally out of each event that we filmed.”

Iterative working was envisioned in chapter 6 to be useful in refining the end product and assisting with learning about production. This certainly was the case for L from case C, however it also had an unforeseen positive effect. Having recorded some content focusing on her telling the story of why and how she had become a volunteer, when L reflected on the edit in conversation with the researcher, she realised that she did not want this information to be made public. Therefore, she re-wrote some of the content, directing it away from her motivations and towards her experiences as a volunteer. This was then recorded as pieces to camera, and the film re-edited. Thus, we can see how iteration also had ethical implications in this case.



Fig 23. Screenshot from additional piece to camera self-filmed by L on her phone, in response to a review of a draft edit.

In general, across the four cases, the little iterative working that took place was deemed to be useful but it was understanding what iteration means, and then implementing this component, rather than its effects, where issues lay. As with any components, if it is not applied, it will not have an effect.

Component 4: ‘Refer to a supplied style guide which offers a menu of styles, and links to others’ videos online’.

As we saw in Chapter 8, only in case A was the intended mode of application of this component

followed: that team members would refer to the style guide and watch example films in their own time. But even in this case there was deviation from the original intention and content for the style guide as, once the team had decided roughly on a style, the researcher provided extra online examples of that chosen style. For all case studies, examples from the style guide were shown by the researcher as facilitator in the first meeting and limited other content of the style guide referred to verbally, so even though cases B, C, and D did not use the style guide as envisaged, they were exposed to some of its content. The ramifications of this are that:

- 1) The findings included here refer to all case studies, even though only case A fully engaged with the style guide.
- 2) In the semi-structured ‘after’ interviews the researcher specifically split questioning on the use of the style guide and the effects of viewing other material, as that is how this component was experienced.

In terms of viewing other videos the three teams that responded found this universally helpful with no negative aspects reported. Below, the highlighted words from the ‘after’ interviews; *‘frame’*, *‘triggered’*, *‘inspiration’*, *‘multitude of ways’*, *‘creative’* and *‘learning’*, show the breadth of impact of exposure to other videos. And these words being offered by the interviewees closely match the intentions of the URLs for clips in the style guide described in chapter 6.

Case A	Case B	Case C
<p>A: We got a chance to look at other examples and that really helped... other videos that we might be able to frame ours around, so it was really good.</p> <p>L:... I think up until then none of us had a particular vision of what it could be so I think looking through those other ideas is what...triggered, we wouldn’t have done tabletop if we hadn’t seen that I think.</p>	<p>F: I thought that was really useful ...just to make you think of something not in just one way. Cos I think often if you have the idea ‘let’s create a video’ very quickly you create some idea in your head of what it will look like, so it’s interesting to think that in fact there’s quite a multitude of ways to present that information, and like inspiration... cos you don’t have any knowledge of it, so it makes it... more creative I think.</p>	<p>L: So the examples we were shown from other organisations ... We had a better understanding of our direction from those clips, yeah, it all informed our learning as well.</p> <p>D: No comment</p>

Table 29. Responses from ‘after’ interviews about viewing others’ videos as part of a production process

When it came to the other information contained within the style guide; a text-based review of visual styles, what those styles are effective at communicating, and some tips on how to realise them, the team from case A reported in the ‘after’ interviews that they found it useful. F from case B also said she found it useful but did not elaborate, possibly because the ‘after’ interview was two months after she had looked at the guide in a meeting, and so she could not remember much.

However, it is interesting to note that in case A, in addition to using the style guide initially as had been intended in its development (i.e. as a stimulus to support decision making about visual style, and to offer hints and tips on delivering a visual style), the team, once production began, saw the guide as being instructional. In fact, it became clear that the content of the style guide (whether coming from the document or verbally from the researcher) performed an additional role as an on-the-spot 'how to' guide.

A said: *"...the guide ... was really helpful 'cos you had your example videos on there, and just literally sometimes I need a picture to show me what it will look like."*

The team was watching the videos to get clues about how they should be shooting, then referring to the guide on location.

L: *"I think tips on technology, and tips on the techniques to use and to think about were useful and we referred to that when we went to film the first person... and we looked through all those links that you had sent ... what other people were doing".*

However, during the shooting period, the researcher did receive several phone calls from a team member asking for more detailed information, clarification and advice; so it became clear that the style guide was not functioning well as a 'how to' guide. This is not surprising as it had not been conceived, or written, as a set of instructions. As already discussed, the researcher edited for team A, so it is unknown whether they would also have continued to use the style guide to support them in editing decisions.

So, in summary: for case A, where the guide was applied fully, the style guide showed itself to be useful. It both exceeded its intended usefulness in the process, and was used for longer in the production process than expected, but failed to deliver fully in those extended roles. So, the format of the style guide needs review in order to acknowledge and make the most of the different ways in which it may be used. Again, the other cases show that application of this component may be a challenge, but this is muddled by the involvement of the researcher as facilitator. It seems likely that teams will need to be encouraged to use the style guide as originally intended, particularly if there is no experienced team member.

Component 5: ***‘Use readily available and low-cost tools and resources for recording, editing and designing’***

At the start of the case studies, using cheap equipment tended to be associated in most peoples’ minds with a final product of dubious technical quality. Although this is not necessarily the case (for example, a professional with a phone could achieve a very smart looking result, and an amateur with professional equipment may not know how to use it), this conflation is justified to a degree, as cheap technologies are usually used in the hands of non-professionals. So, it is perhaps to be predicted that some of the ‘after’ comments from cases A and C indicate surprise as to the quality of production using low-cost resources:

Case A	Case C
<p>A: I think we worked well to be creative with the, kind of limited tech that we had. ...What surprised me was how, again, what we could achieve just using the phone. I mean we didn’t use the professional camera. Your suggestion of the microphone clip really surprised me cos... it was really good. ...I’ve learned that it can be used simply – so with your phone, but that doesn’t mean that it’s not really effective at doing its job.</p> <p>L: I think actually what’s been really helpful is the art of the possible being, you know, that it’s just kind of pick up your phone and run with it,...So obviously you’ve expanded ... what we think might be possible, what we do cos for not a lot of money we can have a few little bits of technology that make it that tiny bit easier.</p>	<p>L: I was really fascinated by some of the tools and equipment that came out and how user friendly it can be, just like simple stuff that you have right in front of you i.e. smartphones and you know very simplistic things that can enhance the quality of sound, like the mics we were using, those little accessories...I was quite chuffed, I found it really interesting and fascinating really that small props like that could actually make a really big difference.</p>

Table 30. Responses from ‘after’ interviews about using cheap and to-hand materials.

For shooting, because small charities have little resource, teams were relieved in the first meeting to be discussing using their phones as a viable option. The uptake of low-cost resources was universal amongst the four case studies (see 8.2), despite one person from case B initially being very keen that professional equipment should be used. So, there is pressure to use cheap resources, but also a degree of reluctance. It is unclear whether the push of necessity, or encouragement and reassurance from the researcher as facilitator, was stronger. If it was the latter then there is a danger that the use of cheap resources would not be as widespread without the researcher’s presence, but we cannot know that given the case study data.

It is evident that uppermost in peoples’ minds, when they discussed technology, was what they were going to use to shoot, rather than any other technical and equipment dependent part of the production process, notably editing. When it came to editing, unfortunately none of the organisations edited their own videos, the researcher taking on that role. That said, valuable lessons

were learned about using technology which is to hand. In case C, editing was ultimately done by the researcher even though a) L had the time and was willing, b) there was a laptop and software available in the charity's office, and c) L and the researcher spent a day together to edit the volunteer video. Unfortunately, the interface of technologies was too difficult to overcome within the skillset and resources available. Much of the material had been shot on apple devices but the computer available to edit was a PC. Also, a pre-edit of the first shoot had been done on a Mac. Had the team planned the data flow in advance and taken into account the difficulties of transferring between operating systems, it might have been possible for L to learn to edit with the researcher's support. It became clear at the one-to-one edit session that there was little option but for the researcher to edit this time, to get the film done, but plans were made to support L to edit at a later date. For case B the same issues did not arise as the material was shot primarily on an iPhone and they had iMovie in the office. The issue here was finding the time. For case D the only machine available to use for editing was in a busy office and the language barrier between those in the team who were interested in learning to edit (the refugee participants) was too great for the researcher to overcome. Thus, it is clear that some adjustments to the approach will need to be made to facilitate editing.

The use of cheap props and other on-screen resources was also taken up where relevant, as two of the four cases chose to do a form of tabletop animation. In case A the choice of paper cut-outs etc was discussed in terms of the meanings the aesthetic generates for the audience, so it was a positive and conscious choice to use cheap materials. Thus, the use of cheap props contributed to the approach's aim of completion (because of their low cost), but surprisingly perhaps, also the aim of editorial success. A from case A said: ... *"If your imagination is there you can sort of make it happen, like with paper, a microphone and a phone ...we didn't need anything too fancy..."*



Fig 24. Screenshot from tabletop animation from case A. This shows a paper doll string made from multiple photos downloaded from the internet and used under creative commons licences, to represent the diversity desirable on a charity board

It is interesting to note that not needing *'anything too fancy'* mirrors some comments from early

discovery stage interviews, that maximising quality is not always desirable. As one interviewee in chapter 5 said; ‘authenticity’ is vital and slickness should be avoided. The value of the ‘homemade’ aesthetic was also absolutely evident in case D, when refugees told their own stories using paper cut outs, pens and paper.



Fig 25. Screenshots from tabletop animation done by refugee volunteers for case D. These shots are from the story of a refugee who was a teacher but then found himself bewildered and alone in London.

Components 6 and 7: ***‘Early consideration by the whole team of the medium and purpose of the video’*** and ***‘Early identification of the parameters of the project before brainstorming ideas...’***

Both these components were enacted in the first meeting for each case study, and respondents in ‘after’ interviews did not necessarily make the distinction between them. However, it is clear that the first meeting stuck in their memory as a key moment and did deliver the aims of a) framing projects editorially, b) creating a shared vision for the project, c) getting practical decision making under way, and d) inspiring confidence and creativity in the team. Evidence for this is found below in what respondents said about the meeting as a whole and also under subsequent headings which separate the two components under discussion.

Summarising her view of the benefits of the first meeting F from case C said:

“By having a multitude of people involved in that process it meant you could have a better understanding of what the organisation wanted to get out of a video, whereas if we’d just gone at it like ‘well, let’s just film some of our events’ there wouldn’t have been like a narrative to it ...that’s the kind of thing that’s different”.

Moreover, L from case A says of making another film in the future:

“I think we would replicate what we did... have an initial meeting, do the meeting the same, ‘cos for us it gives us a general structure, and we’ve succeeded with it before, so I can’t see why one would do that again another way.”

For case D, as we know from chapter 7, this meeting achieved few of its aims; there was almost no discussion of the medium of video and the researcher had to take a strong role in determining the parameters of production. Even so, in response to the question ‘How important was that first meeting?’ the respondent said:

“Very, very important, and there should have been more of those meetings before we actually embarked on doing the films ...sometimes, you know, we take for granted stuff that for some people are totally new.”

When focusing on component 6 which talks about the medium of video, there is evidence that this was deemed valuable and illuminating by all teams. For example, L from case A says in the ‘after’ interview:

“I suppose from a creative point of view, getting all our assumptions out and also ...increasing our learning, ‘cos you gave us a good insight into what’s video good for, what’s video not good for etc.... that framed everything”.

Discussing the strengths of video as a medium moved participants from thinking about video as offering information, to thinking about video as a medium which tells stories through emotional connection.

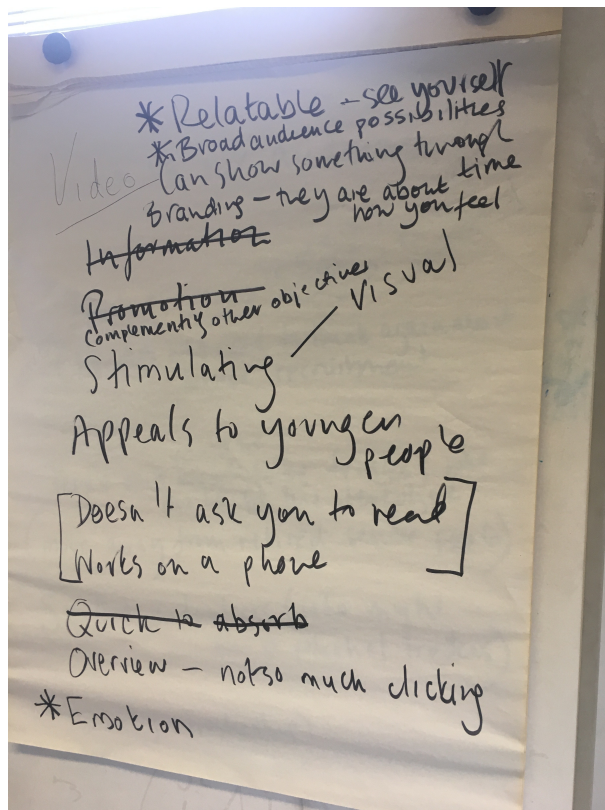


Fig 26. In this photograph from the first meeting for case A suggestions of what the medium of video is good for started as 'information', and 'promotion' but by the end the important words, marked by a star, are 'emotion', 'relatable' and 'broad audience'.

Team A went on to think about how they could maximise this quality of video in their own film. In the end they chose a relatively straight third person narration with animation, but did so with an understanding that they needed the aesthetics to deliver warmth and emotion. They also filmed first person interviews which featured interviewees talking about their experiences, which effectively counterpoint the tone of the voice in the animation. Thus, for case A it does appear that considering the strengths of the medium did help the team reach a more nuanced and considered end-product.

L went on to relate how the organisation are going to use video in the future:

"It now provides us with a new mechanism with which to communicate. So previously we did all our resources – you know online and written – we forayed a little bit into having a kind of diagram explaining our service ...but I think now ... we'll be thinking 'well could we do a film'."

It transpired during the course of the case studies that getting quickly to decisions when the group was convened at the first meeting, was going to be vital to the project, as the component of the approach which required regular meetings was not applied with much success. The shared vision needs to be established as quickly and as early as possible, as this might be the only time the whole team gets together to brainstorm. Although by the final interview most respondents had forgotten

about the discussion about video as a medium and tended to conflate the setting of parameters and the brainstorming of creative ideas afterwards, it is clear that they saw the setting of parameters as instrumental in planning and decision making – an important part of the production process.

Case A	B	C
A: I think we planned what we were going to do quite well	F: ... you go into it having a linear idea of what creating video is like...you think of it as like a single storyWe talked about how to like create moments, how to pull certain information out of it... through going through the whole process of talking about what we were trying to achieve at the beginning.	D: Well I think the meeting that we had...sort of planned it out – that felt really helpful cos it felt that we all sort of got on the same page and we knew what we were trying to achieve – we had plans – that felt right – we quickly got to the sort of objective if you like, and agreed on that.....there was flexibility within it – but we narrowed it down to these core messages that we wanted to get across really, and we thought about the audience, so we knew who we were filming for and we knew why we were filming I think we could have very easily spiralled off into all sorts of things that perhaps wouldn't have worked ... I think having those parameters, I'd say knowing the audience, and really focusing on what the message we wanted to put across, really helped.
L: That was quite crucial in helping us plot a process and having clarity about where we were going to go, where we were going to end up, what the steps were I think.		L: I think I wasn't actually expecting for us to actually brainstorm the way we did but I did realise that it was such a vital part of the process for me personally, also having been in the room with people who had knowledge in different areas of the organisation, helped us all to come together.... So, I found that the brainstorming was essential to actually gather your thoughts and consider the direction which one is taking, which we couldn't have done, so ...accurately, if we hadn't actually taken the time to consider those things first... that was like the foundation of the whole project.

Table 31. Responses from 'after' interviews about discussing parameters early on in the production process.

When it came to setting specific parameters, on the whole people had thought already about who they wanted to reach, possibly because that was in their realm of experience to think about audience, but not necessarily what they wanted the film to say, nor how they wanted the film to look.

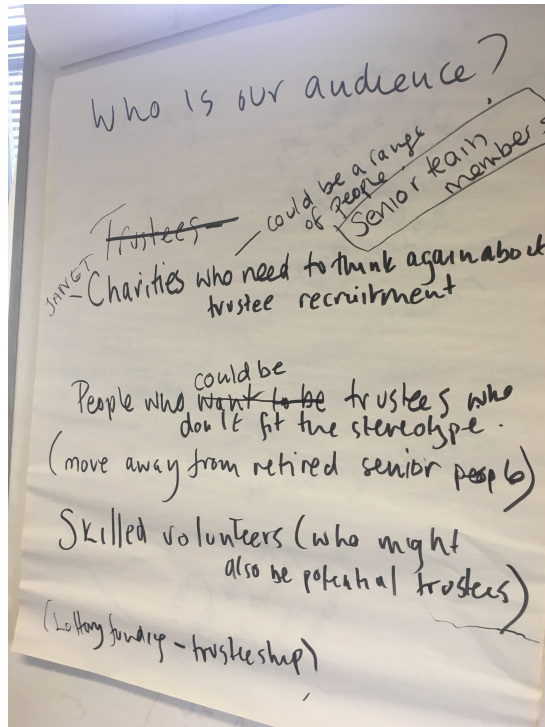


Fig 27. Flip chart used in the first meeting of case A, showing clear and precise thinking about the audience.

For example A from case A, in the first meeting, talks about the audience for their project in an expansive way:

A: "Quite a broad range because we are dealing with volunteers - people that are looking to give back their skills, and the organisations that are looking to recruit them, so we're always dealing with two different perspectives. And the broader people that we have registered like as volunteers, all ages, and they're all skilled people but there's a wide range of what they're doing in life, they could be retired, or still at work..."

But A is more tentative when talking about the message of the film:

"I'm not sure whether it's to promote the values of skills-based volunteering, and also give people a sense of the service that we provide as well".

Similarly, in response to open questions in 'before' interviews, many people spoke about the practical challenges they foresaw, but very few spoke about the creative challenge of the project. So, to draw out some parameters will require more effort and attention than others.

9.3 Findings on the extent to which ASPAC is meeting its aims.

Thus far the components of ASPAC have been examined in relative isolation, but it is not only the content of the components, but the interconnections and dependencies of those components, that constitutes ASPAC. In this section we move to findings relating to ASPAC as a whole, drawing out themes that can offer insight as to whether it is meeting its aims for the case studies, that is to say, we are exploring emerging indicators as to the overall worth of ASPAC. These findings are structured around the three aims for the case studies, with a section (9.3.2, 9.3.3 and 9.3.4) given over to each.

By way of reminder; the overarching **aims of the study**, as stated in Chapter 4, are to encourage production where there was none and improve quality and capacity, but in chapter 6 these were adapted for the 'evaluation' stage to accommodate the use of case studies within the methodology of this research project. The **aims for the case studies**, those aims which are at the heart of this chapter, are:

A1) Completion of the production project in hand

A2) A quality end product for the production project in hand

A3) An increase in organisational capacity and the likelihood of future production after this one

The extent to which these aims are being met is explored by focusing on several questions asked, and themes that emerged, from the case study data. Although this chapter is organised according to the three aims, these questions and themes may variously support argument and/or evidence more than one aim.

9.3.1 Aim 1: Completion of the project

All projects resulted in completed films, and as of September 2018 three organisations have used the films either online or at screenings.

Case A	Case B	Case C	Case D
L: We want to use it on our website, show it on our social media	(No use as yet)	D: So at the moment the volunteer video... I am planning on using that in training of volunteers so it would be something that we show, it's on the website <i>(as of date of interview)</i> , on our volunteers' page. So obviously when we get new enquiries we can direct people to that....so it's a recruitment tool.	M: We are going to do a film event, a film night <i>(held September 2018)</i> ...and then we will perhaps train the volunteers as well at the foodbank, and then the church; they are also keen to use it with their own network.

Table 32: Responses on whether projects are being used.

The fact that three organisations are using the films indicates that the films met base-level expectations of those organisations. This appears to be a success, but it should be borne in mind that completion was achieved with a great deal of input from the researcher, particularly in editing, and it is unclear as to whether projects would have been completed without her involvement. Perhaps a better way to way to examine the completion of the projects is to ask whether ASPAC overcame some of the barriers to production for the case study teams. If so, then it is more likely that productions will be started and completed independent of the facilitation. In the 'before' interviews teams were asked what they thought had been the barriers that had prevented them from engaging with video before, and their comments echoed previous findings from the interviews in chapter 5. (Note: this finding also reinforces the validity of these organisations as case studies as they are subject to many of the general conditions, including barriers to production, that were outlined in chapter 5 for the sector as a whole).

Case A	Case B	Case C	Case D
L: I think the challenge is because we are always so under-resourced it's actually coming together and making the time to do it. E: Yeah, the practical side, cos it's not the lacking of wanting to do it, it's just lack of time....	J: I think the barriers have been access to knowledge, expertise, equipment.	D: I think it's a combination of not having any resources and any knowledge really, we've probably been a bit frightened of it, and not wanting to make something that doesn't look professional.	M: Resources – either a paid member of staff or someone coming from outside, a paid filmmaker, to work with us to make the videos.

Table 33: Responses on barriers to production from 'before' interviews.

Barriers described are mainly lack of resources, knowledge, and confidence (which chimes with findings in chapter 5). In the 'after' interviews respondents were not asked again about barriers specifically, but several brought up related issues without being prompted. Most respondents still refer to difficulties which mitigate against production, only case A has experienced a fundamental transformation in attitude – from not being 'open' to production, to embracing it. It is interesting that they were the case that took on ASPAC whole-heartedly and also had good support and encouragement from management.

Table 34 includes comments from the 'after' interviews, followed by an interpretation:

Case A	Case B	Case C	Case D
<p>A: (looking back) We'd never really considered that (video production), because we didn't have the skills or the knowledge, or even, I'm not sure we were open to it.</p>	<p>F: Well, I think it's when you have got a low number of staff and high kind of like, work output... so actually finding time – like it's not specific to this project that we found it hard to have a team meeting – it's just a problem that's there with everything.</p> <p>Researcher: An inherent problem – not just time but being there at the same time?</p> <p>F: Yes, because like most of us work part time, so , in our team four fifths of us work part time, so even finding a date when everyone's in to have a meeting is difficult.</p>	<p>D: I mean it is complex given that we're a part time organisation and we have very limited resources in doing this work – you know it has to be done by volunteers, we Can't pay for it, it's not something that I can devote any time to.</p> <p>L: In the office they are under pressure and its sometimes not a priority to get the video out there, and continue with this but it has to be done in order for us to be sustainable.</p>	<p>M: You come across as not the usual filmmaker – the ones we've worked with in the past, they were just ... not sensitive to the needs or anything... Just coming into a job and then go sort of thing they didn't understand what we were trying to achieve and why we were doing it.</p>
Interpretation of 'before' and/or 'after' comments			
<p>A's 'after' comment is interesting as it indicates that there was a reluctance to engage with production before as it was assumed to be too difficult, and which has now lessened as both respondents also spoke of their plans for the future. So this experience has overcome attitudinal barriers for them.</p>	<p>Both before and after comments focus on why it's difficult – there has been little change in attitude. However there has perhaps been some refinement in understanding the barriers due to difficulties experienced on this project.</p>	<p>An increased understanding of the necessity of engaging with production is demonstrated by the volunteer L, but a continued lack of resources is perceived as an almost insurmountable barrier by the member of staff D.</p>	<p>M demonstrates that there is still no thinking of production as something the organisation can do themselves. So this experience of production has not made completion of any production any more likely.</p>

Table 34. Responses on issues of production from 'after' interviews.

So, perhaps the fact the films were completed in all the case studies is not, as it might at first appear, a strong indicator that the approach as a whole has been successful. Once we drill down into the detail it appears that many of the reasons these organisations had for not making videos before remain in place. That said, most respondents were positive about understanding video as being less difficult than they had thought. L from case A said that *“video now feels much less big”* and D from case C said:

“So definitely the ease with which you can create something that looks thought through, whilst being friendly and low key, I think that was really positive across the organisation – in terms of everyone got that idea, and that immediacy.”

So there is evidence that the attitudinal barrier about production being difficult has been overcome. When the comments above, from ‘before’ and ‘after’ interviews are compared, we are seeing the greatest change of position from those respondents talking about the two cases where most components of the approach were applied, who are also the respondents who were happiest with the films (cases A and C). This indicates that **there might be a relationship between a more thorough application of the approach, and a change in attitudes that begins to break down barriers to production**. By inference this also means that the approach has made it more likely that projects will be completed.

It is interesting to note that in case A where the approach was most successfully applied, L has now even thought of ways in which video can positively make improvements to the use of people’s time – creating a positive loop whereby production itself is overcoming some of the very barriers that initially stood in the way:

“What we’re also I think now able to do is to make use of ... contacts. And writing is quite a lot of work for them so my vision is that we can now collect content from them....and we know that we can whack up the tripod and do it within half an hour.”

9.3.2 Aim 2: A quality end product

The second aim for ASPAC, as implemented in the case studies, is to have *‘A quality end product for the production project in hand’*. Objective analyses such as longitudinal studies measuring the size,

composition, satisfaction or actions of the audience, are impossible within the scope of this research, as there is neither the time nor the resource to do so. Therefore, any examination of quality has to be based on qualitative data. As discussed in chapter 4, the definition of ‘quality’ for small charity films is complex - a simple case of ‘high production values’ is not appropriate, and indeed it may not even be desirable to maximise production values. It has already been discussed how, once functional standards of production are met (eg there are pictures to view and audible sound), quality is a subjective concept. So an idiosyncratic working definition of ‘quality’ is needed for the purposes of investigating whether the case studies met this aim. The definition chosen is that a) ‘quality’ involves checking that **finished films meet basic technical and editorial standards** – a film should be seen and heard, and its message should be clear, then b) ‘quality’ that goes beyond the basics is indicated by **what the teams say about what ‘quality’ means to them**, and what they say about their finished films.

In order to further explain and justify this working definition, it is important to pin down the interrelationships between the three aims for the approach as applied to the case studies:

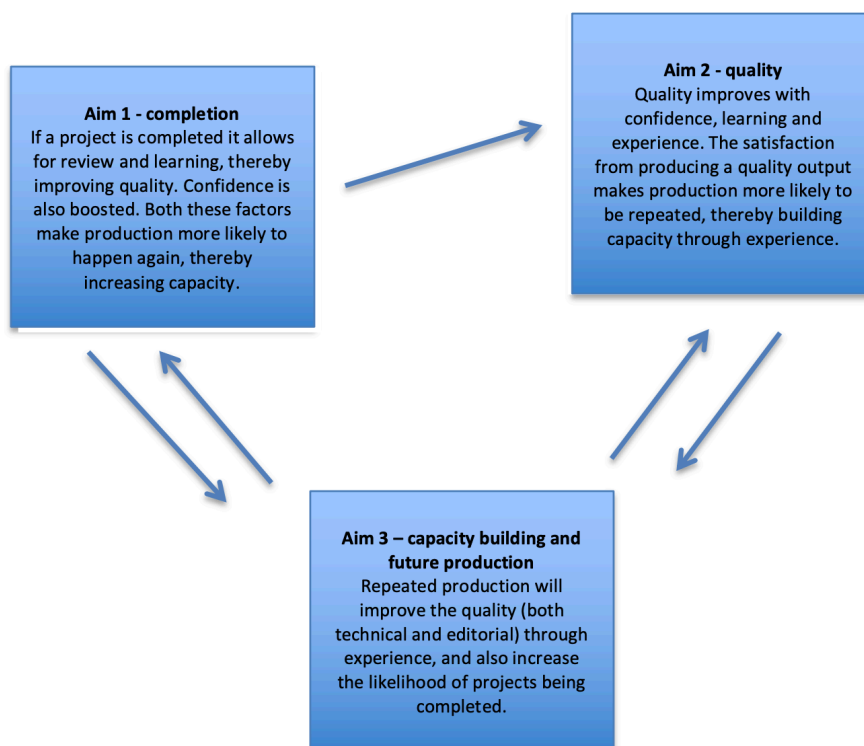


Fig 28. Diagram representing virtuous relationships between the aims of the approach.

This diagram shows how the three aims are closely linked, and serve to reinforce one another; if teams succeed in meeting one aim they are more likely to succeed in others. When we consider ‘quality’ in the diagram above, it is important to split its definition into technical and editorial factors.

There is a degree of momentum required to establish the virtuous interrelationships between the aims above. It is during the early stages of the evolution of production in an organisation, the first two or three films, where these relationships can be broken. At this stage technical quality of the end product may be compromised due to skill constraints and so technical issues are more likely to prevent a project being completed, thereby breaking the virtuous chain represented in the diagram. It could be argued that editorial quality is compromised less by inexperience than technical quality. The diagram also makes clear that the subjective views of participants are important in supporting the virtuous relationships above, as motivation to continue production is key. We also know that barriers to production will not be overcome unless there is a driving force in the organisation; repeated production usually depends on a video champion. Therefore, what people feel about the quality of completed videos is perhaps the most effective measure we have of the extent to which aims are achieved. If what participants say about 'quality' is examined, they themselves distinguish between editorial and production (technical) values (see below), and in fact express a wide range of views about what is a 'quality' result. Thus, any objective measure of 'quality' would not be appropriate as it would not necessarily be shared in the opinions of the key people who will determine the success or not of the approach – those involved in production.

So what were the outcomes if these determinants of 'quality' are brought to bear?

In terms of reaching **basic standards** all the films could be easily seen and heard. They also all have editorial coherency and their key message is clear. For example, in the film for case C, which was meant to encourage volunteers, the main protagonist, herself a volunteer, talks about how volunteering has enriched her life and gives her hope. The organisation in case B wanted to show the diversity of their projects; this is evident as three different gardening projects are shown, each working with different communities in different locations for different purposes. The refugee stories from case D end with a call to get involved with the food bank.



Fig 29. Screenshot of call to action graphic at the end of a case D film.

Obviously, there were other more subtle messages involved, for example for case D the refugees stories helped a local audience see them as individuals rather than merely 'refugees', however in terms of demonstrating basic filmmaking standards one core message is enough.

Exploring **what respondents said** about quality is more complex. In the 'before' interviews there was a variety of description of a 'quality' outcome. The team in case A took a view on how the video 'feels', and rejected the idea that 'quality' is about high production values:

Interviewer: "When you think about quality what does that mean to you, for example is it about the look of it..?"

A: I guess the look and the content as well, a combination of the two and how that works together.

E: if it feels actually genuine

A: I think it's enthusiasm as well

Interviewer: So not that corporate then.

A: That's what I was thinking.

E: I wouldn't say we're particularly corporate.

L: I think that's true, we are all working kind of to fight that.....

E: Yeah, you'd want to be more on the side of you getting an actual feel for what it is that we do, and that we are actually passionate about it as well."

At the other end of the scale, the organisational leader from case B was very wedded to the idea of quality being about production values:

Interviewer: "...and is that important to you that it looks professional?"

J: "For me, yes. Again I think I'll go back to what the sector is really good at... producing really terrible marketing materials - and one thing in which I am probably a real pain in the backside with the team here...whatever we produce has got to look good, it's got to be high quality, it's got to represent who we are and what we do, it's got to look good because from the perspective of say funders, they're going to want to see something that's quite nice looking. But I think as well, we deserve to look good."

Other respondents took a position somewhere between these two. Those who had more involvement with production went through a learning process that reframed their view of ‘quality’, moving to an understanding that production values are not the whole story. In fact F from case B reframed her own idea of a good result, as being about different ‘levels’ of production: *F: “there’s more than one, like level of production I guess – does that make sense? – so even if it’s not perfect and beautiful and it’s made by a volunteer who has maybe done a reasonably good job, that can still be used ...”* M from case D moves even further away from production values, considering the process as well as the finished film: *“It’s about the story not the best pictures... The quality was that it came from their (service users’) point of view, and to empower them to feel confident about doing that – not feeling ashamed cos they don’t speak English, cos they don’t understand what you are talking about. ...They gained more and more confidence which is so important.”*

All 6 respondents, whatever view of ‘quality’ they held, were universally happy with the finished products as evidenced in Table 35:

Case A	Case B	Case C	Case D
<i>A refers to the film as “a success”, and says “I know that the colleagues that we’ve shared the video and the clips with have really been positive about it.”</i>	<i>Researcher: Were you happy with the video?</i> <i>F: Yes, definitely, and I think ...once it’s used more widely, then the organisation will see how good and useful it can be.</i>	<i>L: Yeah I’m really pleased with it actually because ... it’s just a demonstration of, you know, what we’ve been able to achieve as people collectively, and everything we’ve learned has actually been made use of.... I think we’ve captured very well the reality of what being a volunteer means – people have told the stories from a natural and a really honest place ...</i>	<i>M: So it is good, yeah, and could be used for crowd funding and also for fundraising events, film night, for all different purposes... whenever we did a film... we don’t involve the members in working together with the filmmaker, so that was the very first time for us so very positive indeed as far as the process is concerned.</i>
<i>L: We really love the new edit</i>		<i>Researcher:</i> <i>Do the films achieve their aims and purpose?</i> <i>D: Yeah, yeah</i>	

Table 35. All 6 ‘after’ interview respondents feelings about the films made in the case studies.

So, given that our working definition of ‘quality’ is the reaching of a basic standard, and the subjective view of participants, then all videos were deemed to be of good quality by almost all the participants.

However, it should be remembered that one team member, the researcher, has extensive experience in production, so had the skills to maximise both technical and editorial values within the researcher-designer-interventionist methodology of the case studies.

9.3.3 Aim 3: An increase in organisational capacity (A) and the likelihood of future production (B).

Organisational capacity and the likelihood of future production has been increased through the acquisition of equipment – organisations A and C both bought microphones that plug into phones, and organisation A also bought an adaptor to put a smartphone on a tripod. This is an obvious commitment to video. However, most evidence supporting success in this third aim of the case studies is not so transparent. Thus, this aim is broken down into two sections; an increase in organisational capacity, and the likelihood of future production.

A: An increase in organisational capacity:

Perhaps the most important factor that will increase the organisational capacity to make videos, is acquiring production skills and knowledge, both practical and editorial. So, in terms of findings, evidence of learning which is embodied within the individuals who have taken part, is crucial. Sharing that learning is important too, so that if one person leaves an organisation another can take on their role in production. We have seen in chapter 7 that trying to institute a component specifically aimed at helping this sharing happen as part of ASPAC (the end review meeting) has not worked as none of the case study organisations implemented this component. This means that any sharing that does happen is dependent on learning whilst in production, further underlining the importance of having a collaborative team involved in production, and using iterative processes, in order that the learning is articulated and shared.

Several areas of learning are evident, some of which have been covered already. All respondents felt they had learned something from this process, learning which can be categorised as follows:

A1) Production techniques

L from case A said:

“I have learnt a lot about polishing it (production), taking it to that next level, things like the microphone techniques, things like tabletop, all that was completely new to me.”

M from case D was also pleased to have learned new techniques:

"I learned a lot about the process, what you need for ... empowering the members to tell their stories. Yes, I learned more about the concept of filmmaking, using different methods...because we never used that way to make a short film before, you know, using pictures cut out, and drawings which you did with (service users), which was amazing, yes".

A2) Learning from working on a live production project.

A from case A described how her confidence and creativity grew with simply having had the experience of doing interviewing:

"... even interviewing someone which I hadn't really done properly before, and filming them, is a real learning curve... just learning simple things, like...just a bit of reassurance and explaining what the video's for goes a really long way..... the first one you start off a little bit nervous because you've not done it before, and then the second and third time it becomes like second nature and you can really become creative. I liked doing the cutaway shots as well which we were more comfortable with as the process went on."

F from Case C was also able to reflect on what she had learned from simply being on a shoot:

"I guess it did improve my confidence in that because I saw, at that (community) event people were really excited to be on film and excited to be part of the process, so it made me feel more confident ... rather than being apologetic, it can be a positive experience for myself and for those being filmed – not a 'oh please, do you mind terribly if I bother you', cos they really enjoyed it and I think we're proud to be part of the process, which I think was a good learning step."

All these responses also indicate that this learning increased people's confidence, which has positive ramifications for both the other aims of the case studies.

A3) Editorial thinking for video

For example, L from case C reflected that she wanted to use video to make something about emotion

and experiences and not facts:

L: ‘... an understanding about the human side of connecting and engaging with people emotionally....when I watched the footage back I realised why it was a key skill to implement in the actual video making process – so for me, I learned that.....getting stories and speaking from a place of experience, using language that is quite truthful and honest, and if you like, transparent.’

It was important to L from case A that her editorial learning had happened in the team as opposed to by herself, reinforcing the role of collaboration in refining editorial decisions:

L: ‘...when we wrote up what we wanted to say for the tabletop. That was quite a creative process, cos we knew what the messaging was ...having us thinking about using the words, but then what images are going to go through, and we could also see the real value in concretely laying out those things.

Researcher: So you and A did that together?

L: The three of us (L, A and E who were all present at the first meeting) actually worked on what we were going to say, and what the messaging was for the tabletop. We sat down and talked through that and then we ran it by (CEO) who helped us refine it.”

Included of course in editorial thinking is not just an understanding of how a film works moment to moment, but also how video as a medium can be used strategically for an organisation. D from case C says:

“It’s given me more knowledge and information about how we can use video to further to support our work, to get the message out about our work that we do.”

A4) Managing volunteer led productions

Another way that learning and capacity building was examined in the ‘after’ interviews was by asking respondents whether they felt they were now in a position to manage filmmaking by volunteers. In chapter 5 we saw that most films are made by volunteers or production companies and that they are managed relatively poorly, so the responses to this question also tell us whether being involved in production has helped practically on this issue, increasing capacity to manage video projects in future. Amongst those who responded to this question there was unanimous agreement:

Case A	Case B	Case C
<p>A: I think so yeah.... because we know, we've had that experience some kind of know what to refer back to, and I think now we know what kind of video is right for our organisation as well.</p> <p>L: Yeah, definitely. Absolutely.</p>	<p>F: For sure cos we've that situation where we've had someone offer to make a film and everyone's been really enthusiastic but it doesn't really go anywhere - so I feel like, yeah, it was a kind of, logical steps that I could then follow in a similar manner and work with someone who was maybe more skilled, or not skilled...</p>	<p>L: I think so yeah. I think what I would feel more confident doing now is having the planning meeting and sussing out the parameters, and the message and what we are trying to achieve. Cos I've got a little bit more idea about what it would involve so I would approach it in a more realistic way.</p>

Table 36. Responses to questioning about whether respondents could manage volunteers in production.

A5) Deepening knowledge of the organisation

Interestingly, and unforeseen, was also learning reported about the organisation, as the act of articulating what the organisation does, allowed team members to develop more of an overview, rekindling in some cases a passion for the cause, and pride in the organisation. This positivity around this project will also make further production more likely. D and L from case C talked about this:

D: "I think it helped me think about what we do, it helped me take a step back, and have a bit more of an overview of what it is that we are offering, and think about those messages that we're trying to communicate to volunteers, to members, to the general public even. Yeah, I think it's been enormously helpful...we all get caught up in the day to day doing – it's good to take some time to step back I think."

L: "I think throughout the process I really saw the value of what it is that we do and what we represent and how peoples' lives are really touched and enriched by it."

A from case A felt that working through a topic with her colleagues helped her understand different aspects to the organisation's work:

A: "I feel like it taught me more about trustee recruitment because that's not my day job..."

B: The likelihood of future production:

Some general reflections on production from the case studies indicate two key factors in play which make future production more likely: confidence and the realisation that production is not as difficult as initially thought:

L from case A: *"We've worked out how we can do it in an easy way, I think and we're confident in what we're doing"*

L from case C: *"I didn't actually know what to expect. I thought that the process would be really really time consuming, although I know that maybe the editing side of it can be that way, but whilst you're actually on the ground filming it's one of the most natural things you can do, because you are just using your voice and equipment that you're used to handling every single day."*

Unplanned for in the research design, there is evidence from case A and C that future production has taken place. By late autumn 2018 the realisation that filmmaking is very do-able, and the success of the case study projects, had created an impetus for further production. For case A two more interviews were done and now there are regular video posts on YouTube. Discussions were also held internally about making another tabletop animation on a different topic. In case C the volunteer who led production has gone on to film on various occasions including a well-being day and a trip to the seaside for service users. The thought of both organisations is to regularly upload video content to their website or to a social media platform. They also have both talked about creating a library of content that they can use for different purposes. The respondent for case B also very much wants to make more videos but has as yet not started. For case D the respondent intends to seek some funding to support further filmmaking by service users with a facilitator.

On completion of the case study projects a few months earlier, this is what respondents said in the 'after' interviews about whether they felt they could take on a production themselves having had this experience:

Case A	Case B	Case C	Case D
<p>A: I think so. The only thing that I would say that I wouldn't feel that I could do is editing, just because we haven't gone through that bit, but I would say that you've really equipped us well, and I would feel quite happy to make more videos.</p> <p>L: I'm not saying it would be easy and I think it would take us longer than when we do it with you but I think we have got a bit more confidence personally as individuals that we can do those things.</p>	<p>F: Yes, I hope so...I feel I'm equipped with enough skills to give it a go, and it would just be a case of being pro-active and having the buy-in...I would have less worry about the technical aspects and the kind of idea behind it – it would be more like ensuring that we have photo permissions and ensuring that it's been approved by the board – that's where the stumbling blocks would be I think.</p>	<p><i>Researcher: Would you feel able to use this process again without me?</i></p> <p>L: Yes I would.</p>	<p>M: I'm not sure...no they (service users) still need guidance and more support from someone, and maybe the next one do more on their own, but still with somebody supervising and supporting.</p>

Table 37. Responses to questioning about whether they could take on a production without the researcher.

Something else worth mentioning here, as it fundamentally affects whether the organisation will go into production again, is the personal reward. Enjoying production is something that was unplanned for when ASPAC was developed in chapter 6, but it has been a major factor in both case A and C going on to further video projects within just a few weeks of finishing this one. Respondents found being involved in a successful production is rewarding and even fun. Less obvious is the benefit to careers and creative confidence. Once again it was respondents from the cases that most engaged with ASPAC, A and C, who were most expansive about their personal development.

Case A	Case C
<p>A: Personally for me, I really really loved doing the project, it's something else that I can add to my skillset and I've found it really personally enjoyable just going out and meeting people, doing the interviews</p> <p>L: ...as much as we're really time poor and pushed here, it was a really enjoyable process –quite stimulating and very creative – so I think we've both got that out of it – built our own confidence.</p>	<p>D: Oh I did enjoy it, absolutely enjoyed it, I wish I could do more of it, I wish I could spend more of my time doing that sort of thing to be honest.</p> <p>...I would say L definitely has benefitted, she has been very positive about it, and it's sort of kick started her into something that she is really interested in I would say....</p> <p>L: I think it came at a really good time and it can only be a plus for me personally, you know it's an added skill that I have learned and can apply. It's the way of the world now isn't it, social media....you're kind of shooting yourself in the foot if you're one dimensional, so it can only really expand and enhance a person really, and an organisation, and a community if you've got someone who knows those things.</p>

Table 38.. Comments of personal benefits from the case studies.

9.4 The influence of the researcher's involvement

The researcher, experienced in production, had a complex role in the case study stage of research. As researcher-designer-interventionist she was simultaneously production team member, facilitator, 'expert', data recorder etc. It is likely that the case study organisations agreed to be part of the research project in part because they could see advantages of benefitting from the researcher's expertise, and getting a completed film/s, for free (albeit they needed to make a time investment). The fact that three of the organisations applied to Superhighways to take part, and that they committed time and effort to production in a context where very few charities do, establishes a certain momentum to getting projects completed to the best of their ability. So, the likelihood of the projects meeting their aims are high under these invested circumstances. When it comes to considering the next iteration of ASPAC, intended for use without facilitation, it is important to attempt to unpick the extent to which the success of the case studies is due to ASPAC, and to what extent that success can be put down to the researcher.

On a practical level the researcher provided support and technical guidance. In the end the researcher did nearly all the editing and the majority of the shooting. However, that is partly to do with the scope and complexity of the projects – because the researcher was there and a member of the team, the projects could afford to be ambitious, relying on her skills. This is an ethical way to proceed. The researcher should not hold back, but instead encourage others to do as much as possible. So, it can be assumed that the projects would be less technically complicated had the researcher not been present, but that does not necessarily mean they would not fulfil the aims of the approach. The influence of the researcher on attitudes on behaviour and attitudes of other team members is less easy to define. 'After' interviews indicate that the researcher was perceived to have guided teams in their decision making. Table 39 includes what respondents said when asked directly about the role of the researcher in production:

Case A	Case B	Case C	Case D
A: It made a huge difference because we could call you and ask you any questions we had and you would send us any resources that we might like and gave us sort of inspiration with your example videos...and itsmore of a personal touch knowing that we're working with somebody who, this is your expertise, so its great to be able to learn fromyour expertise so I think that was really helpful.	F: So I think you were quite realistic about what's achievable and what's not achievable... now I know to maybe do smaller projects that are less ambitious, and then you can create, you cando more things but on a smaller scale, rather than trying to create lots of different stories all in one video.	D: I think that your contribution was basically trying to help us to identify what it(<i>the film</i>) was, and you came with that knowledge. So you laid that foundation for us.	M: ...you have given them (<i>service users</i>) a chance to make mistakes as well which of course is necessary and you have to be patient.
L: So I think personally we have grown and by doing it with you, have gained confidence, and I think its really important... when we metyou ... what we got out of that was that this was possible. Cos I think we probably all thought 'oh that's quite hard', but you gave us a sense that it is possible ...whereas I think I might have looked at those URLs and thought 'mmm (<i>doubting sound</i>)', the people producing them might have had an animator,or someone who did that for them.			

Table 39. Comments on the researcher's role and influence on case study production.

L's comments clearly put emphasis on the researcher being mostly responsible for the confidence boost that she experienced. She points out that she might have interpreted differently the others' films that they viewed, had the researcher not been there to reassure. The safety and confidence afforded by having someone experienced on the team is an issue that has certainly led to successful outcomes.

However, the involvement of the researcher is unlikely to wholly explain the degree of success of the case studies in meeting the aims of the approach. Case A is important here: they implemented ASPAC the most thoroughly, they had production meetings and conducted shoots without the researcher and therefore were the most independent practically and they reported the most positively about the experience. Therefore, the findings in this chapter stand, albeit with the understanding that the research context and the researcher had a strong influence.

9.5 Discussion

This section builds on discussions from previous chapters. It will examine what, in retrospect, the findings of the case studies have added to the study, whether the methodology chosen is effective,

and it will offer overarching statements about ASPAC that have emerged from these findings.

In the findings outlined in this chapter, the effects of components have on the whole aligned with those that motivated those components, as described in chapter 6. But the case studies have added layers of subtlety to understanding those effects and their structural significance for ASPAC. For example, all components, when implemented, brought some benefits, but not all components have an equal influence on outcomes; some are weak and may need to be discarded, others have a much stronger positive effect, and it is these that should be the focus in the next iteration of the approach. Components also need to be considered in relation to how easy they are to implement. For example, review and reflection meetings at the end of the production process (component 8) failed to occur, therefore whether that component is effective is irrelevant.

In revealing these layers of complexity, the advantages of the abductive and mixed methods brought to gathering and analysing data from the case studies are revealed. For example, the most notable positive effects for the approach we have seen in this chapter appear to be generated through components 1) working collaboratively, 4) seeing others' videos, and 6/7) initial discussions as a team. Had a methodology that involved only 'after' interviews, with data being analysed under pre-determined themes, then a different, and less nuanced, understanding would have resulted. For example, in the 'after' interviews, respondents focused most heavily on the first meetings as being influential in meeting their aims. The reasons for this are complex and include that:

- In retrospect it is easier to discuss a tangible event as opposed to a principle.
- For 2 cases the initial meetings took on extra importance because they were not followed up by other full team meetings – therefore decisions made at the first meeting were not later reviewed and developed iteratively as a team.

It would have been easy to overlook the components identified above as being highly significant. But by including other data, not only can other important findings about ASPAC be identified, but also understandings are enriched. Following through the example of the first meeting, by combining transcripts of the meeting itself with what people said about it afterwards, it can be seen that the process, intensity and sheer scope of that experience had an eye-opening effect on some participants in terms of generating a feeling of 'we can do this', and 'this is fun and exciting'. The buzz around the meetings was not necessarily intended as part of the approach, but certainly contributed to the success of the projects, and it would not have been recognised were it not for the methodology adopted. At the same time the research design has not led to precision in these findings. There are so

many interdependencies, and the researcher had such a profound effect, that it is impossible to unpick the influence of ASPAC reliably. However, the clues that are available come together to allow for statements to be made about ASPAC that are well supported and offer likely explanations for the findings laid out in this chapter. These understandings are carried forward into chapter 10 where their implications for further developing and using ASPAC in the small charity sector as a whole is discussed.

The following are positive statements that can be made about ASPAC:

- Perhaps the most important, is that there is an obvious correlation between the degree of success in achieving ASPAC's aims, and the degree to which it was implemented. Therefore, it is highly likely that ASPAC is contributing to the success.
- There is evidence that some barriers to production that have previously been identified, have been overcome.
- Participants report that they have learned a great deal from experiencing production, so the principle of 'learning by doing' that underpins the sustainability of ASPAC is vindicated.
- There has been a development of confidence in production, and enthusiasm for more.

9.6 Summary

Some components of ASPAC have a greater influence than others on outcomes. Of note are the multifactorial benefits of collaboration (component 1), the creative inspiration and confidence lent by the style guide (component 4), the cheap and convenient use of phones to shoot (component 5), and the importance of having a thorough team meeting at the start of the project (components 6 and 7).

There appears to be a relationship between the number of components that were implemented (see chapter 8), and the degree of success in achieving the aims of the case studies. Respondents from cases A and C could talk about the effects of this project with more detail, clarity and positivity than cases B and D. In fact, almost every aspect of their video project far exceeded expectations for team A which is the case where most components were implemented.

All four projects completed films and went beyond the minimum technical standard of being able to see and hear them. On balance, for three of the case studies all three aims of the case studies were successfully met. Case D is the exception; the project achieved some aims, notably a complete and

good 'quality' end product, but as the organisation does not feel equipped by this experience to do it again without the researcher or another skilled facilitator/filmmaker, then the aim of increasing capacity and producing more films was not reached. Case D was also the case where ASPAC was most poorly implemented and demonstrates the limitations of conditions under which ASPAC can be successful.

It is undeniable that the researcher profoundly influenced the outcomes of the production projects in all case studies, however her influence does not negate all the evidence that ASPAC is meeting its aims. However, one big issue stands out that might prevent further production – that several participants still see a number of barriers to future production as insurmountable.

Chapter 10: Evaluation 4 – Examining conditions

10.1 Introduction

This chapter focuses on an exploration of how ASPAC's implementation (chapter 8), and success at meeting its aims (chapter 9), are related to the conditions of the case study organisations. It is essential to understand which relevant aspects of those contexts are specific to the four case study organisations, and which generic to the small charity sector, so that changes made to ASPAC will lead to a general improvement in outcomes. So, this chapter also draws conclusions about the conditions under which the approach could be expected to succeed or is likely to fail.

The interrelationships to be unpicked in this chapter are very complex, so section 10.2 offers a conceptual framework for conclusions, which links conditions, how they affect ASPAC, and possible responses in a next iteration. With that framework in mind, 10.3 explores which conditions support ASPAC encouraging positive outcomes, and which hinder its effectiveness. In 10.4 the discussion is widened to include the wider small charity sector and a strategy is developed for moving forward.

10.2 A conceptual framework linking conditions and modifications to ASPAC

In this section the term 'conditions' is defined, followed by a typology of both organisational conditions, and appropriate and proportionate responses for future iterations of ASPAC. Key concepts such as the frequency of conditions and possible types of response to conclusions, are examined together to offer a framework that supports decision-making on how to move ASPAC forward.

To start, and learn from the case studies, the meaning of 'conditions' requires clarification. There are surprisingly many and varied dictionary definitions for this word, and it is easy to confuse one with another. Two of those meanings are of relevance here:

- 1) *'The circumstances and factors which influence the outcome of a process',* and
- 2) *'something that must exist before something else can happen.'*³⁵

Most useful for this study is a broad view of conditions which includes those related not just to

³⁵ Cambridge English Dictionary

organisations but also to people; their availability, their skills, their role, but also less tangible conditions such as their attitudes, confidence, experience, and relationships with other team members etc. Table 3 shows how these two definitions of ‘conditions’ can be mapped onto to the types of conclusions:

	Definition of ‘conditions’	Associated conclusions
1	<i>The circumstances and factors which influence the outcome of a process.</i>	Understandings about the influential characteristics of the circumstances in which ASPAC is used, and the consequent positive or negative effects those characteristics have on the outcome of ASPAC.
2	<i>Something that must exist before something else can happen.</i>	Understandings about the circumstances which are essential for ASPAC to have a chance of success; identifying ‘necessary conditions’.

Table 40. Two definitions of ‘conditions’ and associated types of conclusions.

Considering the relevance of definition 1 to this study; when findings and conditions relating to individual case study organisations are cross-referenced, we can reach some likely conclusions about causation. Firstly, conditions and findings can be connected component by component, to reach an understanding as to how conditions influence the ease or difficulty with which components are implemented, and their effects. Secondly, the approach as a whole can be examined, which encompasses interactions and interdependencies across components and conditions. Given that this research has a practical aim, with the research question focussing on supporting small charities to make their own content to participate in the digital world then it is important to carry forward knowledge about conditions to maximise the practical utility of ASPAC. This can happen in a variety of ways:

- 1) Adjustments can be made to ASPAC itself, that respond to favourable and unfavourable conditions. These adjustments can be to the overall design, or to individual components, and they aim to make ASPAC more amenable to the conditions which generic to small charities.
- 2) Information about conditions which are likely to be favourable, or not, to ASPAC’s success, can be brought into the early stages of ASPAC itself, and/or its promotion or targeting. Then organisations will have the opportunity to self-identify whether ASPAC may work for them. This action aims to focus the use of ASPAC to organisations in which it is likely to have positive benefits.
- 3) Adjustments can be made to the conditions themselves. It is important to remember that few

conditions, organisational or people-based, are fixed. They change across time and space. This also means there is an opportunity, albeit limited, to address the conditions themselves. Clearly this requires organisational commitment and only applies to those conditions over which they have control, e.g. recruiting staff with an interest in video.

From a holistic viewpoint the future of ASPAC almost certainly involves a combination of all three principles of adjustment above. But it is useful, where possible, to break down possible actions in order to nuance design responses. The diagram below offers an example of this, where different courses of action are shown responding to negative conditions; in this case that hinder the implementation of ASPAC.

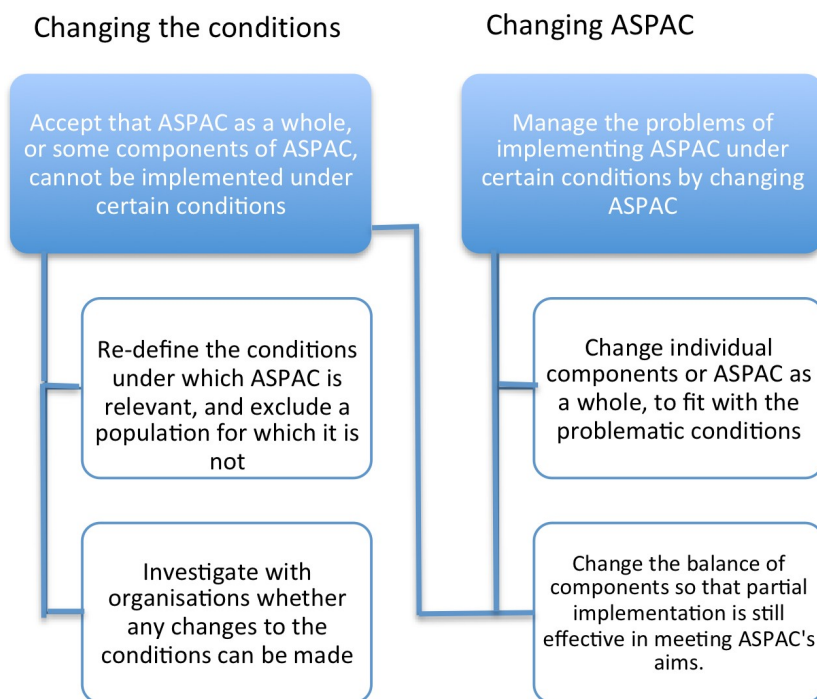


Fig 30. Chart indicating possible responses to conditions and ASPAC where implementation is poor.

It should not be forgotten that the frequency and variability of conditions within the population that is the small charity sector is also highly relevant. Actions should be prioritised according to the potential breadth of their influence; they should respond to generic conditions and have impact for as many organisations as possible. Table 41 offers a 3-way classification of organisational conditions, and a consideration of principles by which findings about these conditions should be taken forward to the next iteration of ASPAC, taking into account the frequency of problematic conditions:

	Type of organisational characteristic	Considerations for type of response needed
1	There are characteristics common to small charities by definition: their level of income, and legislation that governs their activities. These are common to the four case studies.	If any of these conditions are problematic then all charities will experience these problems, so ASPAC needs to be changed to accommodate them.
2	There are characteristics that are common to small charities, with some exceptions : for example, being under pressure of resources, needing to behave with impeccable ethical standards. Conditions which fall into this category will be shared by the case studies with some exceptions, an example of which is the case D organisation where multiple languages are used for communication.	If any of these conditions are problematic then almost all charities will experience these problems, so ASPAC needs to be changed to accommodate them. Exceptional conditions that cannot be accommodated through changes, need to be defined as being outside of the population where ASPAC has the potential for success, and necessary conditions established.
3	Finally, there are characteristics which are highly variable , such as user group and the aims of the organisation. For example, the case studies user groups consist of other charities and potential volunteers, people with mental health issues, refugees, and local communities. Even within one organisation user groups can vary, for example the case B organisation works with young people, residents' groups, community groups, the elderly etc.	Change ASPAC to accommodate the widest range of characteristics. Investigate with the organisation whether any characteristics can be adjusted, or problems mitigated on a case-by-case basis. For example, a charity that works with a range of service users might be able to apply ASPAC to one aspect of their work but not another.

Table 41. Suggestions as to appropriate types of response to problems, for a range of variability of relevant characteristics.

When it comes to people-based conditions, these are idiosyncratic, highly variable and unpredictable, and so hard to accommodate by making adjustments to ASPAC. However, these can be used to help define the population for which ASPAC will be effective and discuss with organisations any ways in which conditions could be changed.

In summary, conclusions made about conditions are important to:

- a) Inform about the circumstances that favour, or not, the successful use of ASPAC
- b) Define circumstances where ASPAC is not relevant; where circumstances do not match 'necessary conditions'.

A range of types of response to conditions that negatively affect ASPAC can be brought to bear in the next iteration. In order to determine the type of response that is likely to be helpful then a holistic view needs to be taken which encompasses both the nature and size of conditions' effect on ASPAC,

and the frequency of these conditions for small charities.

10.3 Understanding the interrelationships between conditions and case study outcomes

In common with other analyses in this study, there are no definitive answers to be found in the data about the relationships between conditions and the success of ASPAC. However, likely effects of conditions can be gleaned by reflecting on the data. In this section the effects of conditions on the success of ASPAC are explored in two ways:

- 1) Individual components of ASPAC are examined to discover whether there are any conditions which can be connected clearly to favourable or unfavourable outcomes for implementation or efficacy.
- 2) Cases A and D are scrutinised for conditions which are favourable and not favourable to the success of ASPAC. These two cases offer the greatest contrast in both the extent to which ASPAC was implemented and how successful it was at achieving its aims. Therefore, a comparison between the conditions for these two cases offers a useful lens through which to holistically see the relationship between the success (or not) of ASPAC and conditions.

10.3.1 Conclusions on components: implementation, effects and conditions

This section is based on the findings relating to the extent to which each of the components was implemented across the case studies (chapter 8), and the effects of those components when implemented (chapter 9). These findings are brought together with the thinking about responses to problematic conditions from 10.2, to come to conclusions which can inform the next iteration of ASPAC.

Component 1: *'Work collaboratively as a team not as an individual'*

Findings showed that this component had a powerful positive effect but was extremely difficult to implement. The latter is perhaps surprising when we consider some conditions of the case study organisations (which are also general conditions of small charities), as many are favourable to collaborative working; staff are multi-skilled, interactions are usually face-to-face, projects tend to be delivered by small teams. Indeed, for all four cases, participants expressed desire to work as a team. So, lacking an understanding of collaboration, or willingness and skills to collaborate, is not the problem. So, what other conditions contributed to the difficulties of establishing a consistent

collaborative team? From the data gathered from respondents in interview it is clear that the powerful barriers we previously identified as being common to almost all small charities are in play here, most notably a lack of resources. These barrier conditions are having a stronger effect than those that favour collaborative working.

With reference to 10.2, the logical and proportionate response to the problems of implementation should be to significantly adjust the component. However, in chapter 9 we saw that collaborative working has a powerful multi-dimensional positive effect, so taking any action which waters down this component would constitute throwing the baby out with the bathwater. Therefore, when considering the next iteration of ASPAC, the problems need to be tackled through defining necessary conditions for collaborative working, and tweaking components to ease collaboration. It should be noted here that the barriers that hinder collaboration have also prevented several other components from being applied in some of the four cases, so using a multi-dimensional strategy to overcome these barriers is appropriate.

In order to identify the **necessary conditions** for collaboration the specifics of how a lack of resources is profoundly affecting collaboration need identified. Chapter 8 highlighted that a lack of availability of staff time was of key significance, as opposed to a lack of tangible resources such as space, hardware and cash. Many of the people in the case study teams were not in a position to dedicate much time to this project; they had too much work, or they were not allocated specific time to devote to this, or production was a low priority. It is evident that lack of staff time has contributed to many of the other components failing to be fully applied, significantly negatively affecting the implementation of ASPAC as a whole. So, a lack of team time is a condition which it is crucial to address. Therefore, it should be listed as a necessary condition of using ASPAC, that there is:

- **organisational commitment to allocate staff time to video projects, in order for the team to work collaboratively.**

Also hampering collaborative working in the case studies were a number of logistical conditions which prevented the team from coming together at the same time and in the same space; from high levels of part-time working where work days did not coincide, to staff working across multiple projects all in different locations. So, for some organisations it is clear that even if the time resource issue is resolved, then problematic logistical conditions remain. As specifics vary between organisations, then it is most appropriate, as per the framework in 10.2, to either work individually with organisations to find bespoke solutions (but this requires a facilitator), or to seek a response to

these issues that fits all. One suggestion for the latter is defining a condition that:

- **a member of the team needs to have the authority and also be willing to take responsibility to organise team meetings.**

This is not a necessary condition as implementation can be achieved in other ways but it could be strongly advised as part of ASPAC itself.

Component 2: ***'Have regular team meetings throughout the production'***

The conditions that effect the implementation and effectiveness of component 2 are the same as for component 1, therefore the responses taken for component 1 will also apply for component 2.

Component 2 has not shown itself to be as important in delivering success for ASPAC as a whole, so it is not proportionate to focus any responses on this component alone.

Component 3: ***'Work iteratively on the craft tasks of production i.e. shooting and editing'***

As for components 1 and 2 it is clear that a lack of resource, especially time, has a profound effect on this component. But additionally it can be seen that a lack of a) confidence, and b) knowledge about shooting and editing, is holding teams back. A lack of creative confidence was identified in the discovery stage of research as being a significant barrier to production. It is a 'condition'; i.e. a circumstance, that influences the outcome of a process (definition 1 of 'condition'), but it is also an issue which ASPAC itself is designed to address through multiple components. It could be said that in this respect ASPAC aims to transform its own conditions, and indeed this result was seen in case A where ASPAC as a whole was applied; there was iterative working on the shooting aspects of production and as the team learned together they gained in filmmaking knowledge, which in turn boosted their confidence and helped them to more focused discussions. So ASPAC changed the conditions under which it was being implemented - from lacking creative confidence, to having some creative confidence - and a positive feedback loop was established; the more the team learned, the less stood in their way of learning more. As the condition of lacking creative confidence is eaten away, then iterative working is enabled, but at the same time the need for iterative working is lessened.

However, in the other three cases iterative working did not happen (in part because of the conditions stated above, but also for other reasons related to the role of the researcher as facilitator and team member), so it is clear that some action needs to be taken to support the implementation of this component; what that action should be is unclear as the conditions preventing implementation are

complex. We saw in 10.2 that one mechanism for addressing problematic conditions is through the design of ASPAC as a whole ‘approach’: how it is promoted, structured, presented etc. As lack of creative confidence has a multi-factorial basis it is sensible to tackle it this way. A suggestion could be to change ASPAC so that it makes the process of learning more explicit to the teams themselves. This would help them a) understand their production journey better (start small and build skills and knowledge slowly), b) manage their expectations for their first few productions, as well as c) helping them improve confidence and skills. One way in which this could be done is by, for example, having a shared reflective page on-line where anyone on the team can drop notes. However, the issue of time and unfamiliarity with online data sharing, works against this. Another option would be for individuals to keep a learning diary, but again this depends on having the time, lack of which is part of the problem in the first place. An alternative suggestion is based on:

- **providing improved information about ASPAC,**

so that team members are informed about the processes of learning and confidence building that ASPAC is intended to support. This will be discussed in chapter 13 when the next iteration of ASPAC is described.

When it comes to skills shooting and editing from a standing start is shown to be difficult for team members, especially if they also lack confidence. It is sensible therefore for teams to be encouraged to understand that it is an advised condition for success that:

- **one team member brings some limited editing skills to the process:**

either someone on the team has had some attempt at editing before, OR a team member should go on an edit training course if any editing beyond simple assembly is to be involved, OR if there are no pre-existing skills then there should be a commitment in the first meeting to only making the most simply assembled films eg a vlog talking to camera.

Component 4: ‘Refer to a supplied style guide which offers a menu of styles, and links to others’ videos online’.

As has already been reported, the style guide was barely used in three cases, with some of its functions being performed by the researcher. The case studies do not offer insight into whether

teams would refer to the style guide if the researcher were not present and somewhat directive. Therefore, it is difficult to come to any conclusions about the relationship between conditions and the implementation of this component.

However, when the **effects** of this component are considered it can be seen that the content of the style guide has a powerful beneficial influence, and in case A, where it was used, it was deemed to be valuable. When it comes to consideration of favourable conditions, there is another opportunity here to actually change the conditions through ASPAC. The team in case A wanted a document they could refer to on location, at home, and in the office. This can be achieved by:

- **publishing the style guide in a variety of media,**

of course hoping that the team have the time and willingness to refer to it. When we consider the interaction of this component with those based on the first meeting, it is apparent that far too much time in the first meeting is spent discussing content which can be found in the style guide, and watching videos, so it should also be an advised condition of the approach that:

- **team members engage with the style guide, and watch a selection of videos, before the first meeting.**

Component 5: ***‘Use readily available and low-cost tools and resources for recording, editing and designing’***

Clearly a necessary condition of this component is to have **access** to tools and resources which are readily available and cheap. Usually, these resources would consist of smartphones, a computer, and free editing software, although some charities have their own video camera. This necessary condition of access is one that is already in place for the vast majority of small charities. The case study organisations, in common with most small charities, have little money and time, and few pre-existing filmmaking skills; sourcing technology which is to-hand and familiar is actually an obvious choice, and for many organisations would be bred from necessity. One possible modification to ASPAC would be to drop this component. However, on balance, using cheap technology does still need to be specified as some charities lack awareness of the potential of phones and free software, and may be tempted to invest resources in professional equipment. This is illustrated by reflecting on the case studies.

When cameras were discussed, the researcher guided all four case studies to use smartphones, as in the first meeting she pointed out that the quality of phone cameras is now good, and that a separate microphone can resolve many poor sound issues. She also related that for most on-line uses video is compressed so there is little point in using any broadcast video format and editing large files requires a fast computer. The teams' response to this was unexpected – all four teams expressed surprise at this advice; had assumed equipment would need to be sourced from elsewhere. Debate about this was then held in two of the cases; a member of the team in case C indicated that he knew a cameraman with his own equipment who could be encouraged to volunteer his services but after some discussion it was decided to use phones as it was important to build capacity in the organisation by being self-sufficient in terms of equipment and skills. In case B one member of the team wanted to maximise the technical quality of the film by using the best possible equipment, but this was just not possible logistically, or in terms of available resources and again after discussion it was decided to use phones.

When it comes to editing, a suitable computer, software and a minimum level of technical knowledge are necessary. However, the fact that the researcher edited almost all the material for the case studies means it is not possible to elaborate on this.

Components 6 and 7: ***'Early consideration by the whole team of the medium and purpose of the video'*** and ***'Early identification of the parameters of the project before brainstorming ideas...'***

These two components depend on having a meeting early in the process, so the conditions that are most relevant are those that determine whether that meeting can happen. For the case studies the first meetings were initiated by the researcher, and so no assumptions can be made about how likely the meeting would be to happen without the researcher's influence, and no conclusions can be drawn about conditions.

Component 8: ***'Review the process when the video is completed'***

This component was not applied in any organisation, so for the case studies there is no data about its effectiveness. The component was not promoted or facilitated by the researcher because it became clear earlier in the process that maintaining a team to the end, and scheduling face-to-face meetings, was just not practicable. Additionally, the researcher was uncertain by that point whether this component was in fact offering 'value' in terms of comparing the return for the organisation and the effort and time resource that meeting would require. In none of the four cases was a final review

meeting suggested by anyone from the organisation, almost certainly because of the conditions previously discussed; that time is short, and it is hard to get people together. These conditions, which apply to small charities in general, tipped the balance away from any value this last component might have. In terms of a response to these conditions then a sensible conclusion is to:

- **drop component 8**

10.3.2 Conclusions based on comparing cases A and D

Cases A and D were at opposite ends of the scale in terms of how successfully ASPAC was implemented and met its aims. We know from chapters 8 and 9 that all components of ASPAC were successfully implemented in case A, which also successfully fulfilled the aims of ASPAC. In interview, participants from case A even talked about some additional unintended benefits. For case D very little of ASPAC was implemented. The project achieved some aims – notably a complete and good ‘quality’ end product, but as the organisation does not feel equipped by this experience to do it again without the researcher or another skilled facilitator/filmmaker, then the aim of increasing capacity and producing more films was not reached.

These contrasting cases are important in revealing the impact of some **variable** characteristics of organisations (see 11.2). During the case studies the researcher took memos reflecting on favourable conditions for case A, and which unfavourable conditions for case D. That said, it is impossible to identify the exact effect of a condition in isolation. So, although stating conditions and their effects is useful, it does not tell the whole story, as conditions are all interconnected. However, it is possible to gain a sense of the influence of organisational and team circumstances when they are considered holistically, creating a picture of the character of an organisation. We can create pictures for cases A and D, particularly focused on the points of difference in the conditions of the organisations. We can then link these pictures to the contrasting level of success of ASPAC, thereby offering clues as to some of the effects of the conditions. Table 42 draws from these two very different situations, with each row citing examples from cases A and D of conditions that had some influence on ASPAC.

Case A	An example of the influence of that condition from the case study narrative	Case D	An example of the influence of that condition from the case study narrative
The organisation is larger than case D and is not dealing with crises.	The project can be given space and time and staff can be chosen for their skills and enthusiasms	The organisation is smaller and most of its work is time critical as it depends on engaging with various governmental bureaucracies.	The project can become low priority both for individual team members and the organisation
One of the team is officially responsible for communications strategy and delivery for the organisation.	The production of video was situated within a wider communications strategy which helped with resource allocation to the project. Some concepts such as considering audience experience, were already familiar which helped with implementing the relevant components.	The team is complex and not a team of equals – there are 3 service users, one member of staff and the researcher. The member of staff is only on hand to sort out logistics, and did not take part in production. The service users look to her to solve their problems – there is an intractable power relationship.	Shooting sessions were interrupted because of service users needing to discuss aspects of their cases with the member of staff. There was no creative discussion between the service users and the member of staff.
The team has been on a service design course together.	The team knew each other relatively well, had experienced sharing ideas before and understood the concept of 'iteration'. This meant they grasped the overall concept of the approach easily.	There is a language problem – the refugees can communicate with one another, but not easily with the staff member or the researcher.	Meetings were slow with the potential for misunderstandings. Brainstorming and nuanced discussion was almost impossible.
The team work in the same office and so see each other regularly.	Team meetings were easy to organise as there was regular face to face interaction, and the team was more or less consistent throughout production	There are difficulties in getting the team together as refugee lives are chaotic and tough.	For each production session there ended up being a different combination of people present, so there was no consistency of learning and the researcher had to lead.
The charity works with volunteers and organisations with corporate backgrounds.	On screen interviewees knew what was required from them.	The service users are refugees who are also the production team. They have not had experience of anything like this before.	It was hard for the team to understand what was needed from them to deliver the project.
The organisations CEO supported the team through the project	There was a dialogue between the team and the leader of the organisation which meant that editorially the completed film hit the mark, and that where resources were needed that could be negotiated.	The organisations leader checked that the research and project were legitimate, and were involved in the logos for the credits, but other than that they played no role.	Although the member of staff involved was extremely willing and helpful there was a lack of editorial from the organisation's perspective, once the project had started.

Table 42. Some variable conditions and their effects contributing to the stark difference in the success of ASPAC in cases A and D.

We can see that in case A the conditions listed favoured the success of ASPAC, whereas in case D they worked against ASPAC. In fact, returning to chapter 8, for case D so little of the approach was implemented, that this case demonstrates the limit of conditions under which ASPAC can be used.

Working with a group of service users for whom English is not their first language, in an organisation that did not wholeheartedly buy in to the value of self-production, and for whom the aim was primarily to complete this project rather than develop capacity, meant that ASPAC had little relevance.

Case A also elegantly illustrates another conclusion that relates to the personal attributes of the team; that someone should have had some experience of shooting before, even if it's just taking photos, or home videos; just as for editing, it is problematic if everyone on the team is at a complete standing start. L had taken photos at various events before, she had been part of a service design project and responsible for website changes, all of which contributed to her general communications knowledge and passion for making video a permanent part of the organisations digital presence and strategy. So, a further conclusion on effective use of ASPAC is:

- **Have someone on the team with at least some experience with visual language**

10.4 Moving forward.

When the learning from 10.3 is organised for the next iteration of ASPAC, and the small charity sector as a whole is considered, then it is useful to partition conclusions about conditions into two types:

- Necessary conditions. If these conditions are not fulfilled then the use of ASPAC will almost certainly fail to reach its aims.
- Advised conditions. These conditions favour success for ASPAC in reaching its aims but are not essential.

10.4.1 Necessary conditions

In this section necessary conditions that have emerged from the analyses of the case studies are summarised.

One necessary condition was met for the case studies before any implementation of ASPAC, by the very fact that the organisations were taking part in this research.

NC1) The organisation must recognise potential value in engaging with the approach.

Conditions relating to materials are also relatively easy to define:

NC2) Organisations should have access to suitable equipment for video production.

Necessary conditions relating to rules and procedures are less easy to define but reflecting on case D is useful. So few components were applied in case D that limiting conditions become visible. At the heart of the failure to implement the approach in case D was the lack of a shared language amongst the team. This leads to the next necessary condition:

NC3) The team must have the opportunities and means to communicate freely.

The organisation and team do not necessarily need to implement every component, but they do need to buy-in to the underlying principles. Reflection on the case studies has also revealed that management needs to engage with the project:

NC4) Senior management must be willing and able to support the team.

Finally, 10.3 indicated that the availability of time to work with the approach is essential to meeting its aims. So, the final necessary condition is:

NC5) The organisation and team need to be able to dedicate time to the project.

10.4.2 Advised conditions

In this section advised conditions that have emerged from the analyses of the cases studies are summarised and discussed.

The content of ASPAC aside, what has become clear is that any self-production approach is much more likely to succeed if the film project is embedded into wider activities and structures of the organisation, and if there is a certain managerial mindset or organisational culture that embraces non-hierarchical working and experiential learning. This was the situation for case A, which made it easier for the team to work with ASPAC.

Drawing together specific conclusions that can be made for ASPAC as opposed to any self-production approach, success will be more likely if:

AC1) The team embodies some prior knowledge of visual communications and/or technical aspects of editing or shooting.

AC2) There is on-going organisational backing, rather than simply permission from management to go ahead with a project. Positive and supportive attitudes and behaviours by those in management positions make it easy for the team to make the most of ASPAC, even if the people in charge are not part of the team.

AC3) ASPAC is used to produce multiple videos, not simply to make a one-off production. This results from the fact that the resources required simply to engage with ASPAC may not be worth the return for a single production. But there are reasons inherent to ASPAC too: not only is one of its aims to increase organisational capacity for video production, but in the next chapter we will see that collaborative working is indispensable to meeting its aims. For productions to be collaborative then organisations need to be motivated to not just to produce a video now, but to increase their capacity to do it again for the future, otherwise they may not overcome the strong barriers to working collaboratively.

AC4) The use of ASPAC should be just one part of a wider communications strategy that considers various media, and includes video.

AC5) There is a video ‘champion’. The discovery stage of this research indicated that to initiate and maintain a video strategy, having a video champion in the organisation is of great help; not necessarily someone with the power to make decisions, but someone who sees the value of video to the organisation, and who maintains energy and enthusiasm for production, advocating for video.

It is worth expanding here on the idea of a ‘video champion’. We have established already that having someone on the production team who takes a logistical lead is important. In case A, where the use of ASPAC was very successful, this person was both ‘champion’ and lead; L. Or it could be that a manager making resource decisions is a ‘video champion’; this is often likely to be the case. Case A demonstrated that when the CEO supports the production, and L acts as video ‘champion’ and logistical lead, then ASPAC can reach its aims and even go beyond them, bringing additional benefits as outlined in chapter 9. Once a video strategy is in place and production is regular and the organisation has built capacity, then there is not necessarily the same need for an individual to be advocating for video any longer.



Fig 31. Diagram illustrating the logical relationships between the approach, a video strategy and a video 'champion'

There is a similarity in this trajectory to that described for iterative working in 10.3. This mirrors the underlying logic of ASPAC as a whole - if used effectively then a degree of momentum in producing films is built up, then after a while ASPAC becomes redundant.

It is possible to see a hint of this happening in case C. The volunteer who took part in production rapidly became a video 'champion' through her enthusiasm and drive, but whether she can complete future projects is another matter, as it also needs the support of a staff member and edit training. In her 'after' interview L spontaneously showed awareness of her new position and indicated that she felt a degree of responsibility:

L: "...there's a lot happening with new projects as well, there's some funding coming up, and I've got to be enthusiastic and champion it as much as reasonably possible...I think when I speak to you I feel enthusiastic and I feel like ... I've had a boost. And sometimes it's down to myself that I have to make a conscious effort now to remember that (to film) every time I go there... I'm upgrading (phone) soon as well so that should help."

She goes on to talk about a specific project for Black History Month that she put on the agenda and brainstormed with a group from the charity since the research.

"I would really like to champion that project 'cos it would be a waste if not, to make use of those things, and it would be buried again, just go back to being like a buried project or community of people."

Returning to case A, L as the video 'champion' has been given the authority to drive another project from the CEO, and there are no such concerns about video disappearing from the agenda. Their next project has already started in production and video has become thoroughly embedded into their communications strategy. This is evidenced by an e-mail sent by L to the researcher in late October

2018, nearly two months after the project was completed:

“A and I are using the free trial of Power Director, after which we’ll decide what next. We’re putting up new snippets each week and G (who was interviewed during production) ...has decided to write a blog about diversity, building on doing the filming with us! I’m filming one more next week, this time with an attachment to hold the camera on the tripod...”

10.5 Summary

The interrelationships between the conditions of the case study organisations and the outcomes of using ASPAC are complex. Despite being unable to pinpoint cause and effect relationships, a long list of conclusions has been established in this chapter, some more important than others.

In terms of changes to be made to ASPAC the following are of note and will be carried through to the next chapter:

- a) Improved information should be provided about ASPAC in promotion and/or presentation*
- b) Component 8 should be dropped*
- c) Team members should engage with the style guide, which is made available in different media, before the first meeting.*

More importantly, conclusions have been drawn regarding necessary and advised conditions for the successful use of ASPAC. There is no value in repeating the content of 10.4 here, but in essence it can be determined that if: a) necessary conditions are met, b) the organisation undertakes to support and invest in the project, and c) there is a member of staff willing to champion video – then ASPAC should succeed.

Chapter 11. Modifying ASPAC

11.1 Introduction

The objective of making modifications to ASPAC is to improve the chances of it succeeding in all of its aims, for as many small charities as possible. In chapter 3 it was described how the version of ASPAC brought to the case studies is a first iteration. Chapter 11 examines modifications that can lead to the next iteration. It has already been shown that case study projects were generally successful, but there are a variety of issues that, if addressed, could improve on that success, and make success more likely when the researcher is not present. The most notable of these issues is that ASPAC is difficult to implement: only one case study involved all components, and even then the final review was insubstantial. It has also been discussed that the researcher had a profound impact on the success of the projects through her role as facilitator, and so some aspects of ASPAC may need to be strengthened for use without facilitation.

In the previous chapter limited modifications to ASPAC were suggested in response to conditions, but in this chapter the focus is on further possible adjustments which emerge from putting together all that has been learnt in the study thus far. Although it is useful to break down ASPAC into its components to consider adjustments, it needs to be recognised that a) not all components have equal importance, and b) components do not operate in isolation but interconnect with one another. So in considering adjustments in this chapter, both component-based and holistic perspectives are included, and a number of strategies are applied to the findings to draw conclusions about modifications which would improve ASPAC. In 11.2 findings concerning the extent to which components were implemented (chapter 8), the effects of components (chapter 9), and contextual information (chapters 2,4,5 and 10) is combined to identify the 'value' of components, and thereby which components are of key importance to ASPAC. Then in 11.3 a component-by-component breakdown of suggested small adjustments and larger modifications, is laid out. In 11.4 findings relating to the aims of ASPAC (chapter 9) are examined to assess which modifications are most relevant. Finally, in 11.5 all findings and conclusions from the case studies are brought together to respond to the query established at the beginning of chapter 8, and highly relevant to determining whether any further iteration of the approach is worth pursuing – **to what extent is it ASPAC which has led to the positive outcomes for the case studies?**

11.2 The 'value' of individual components

This section brings together the findings on components to establish their 'value' to ASPAC. The idea of 'value' in this context, is one which balances the effects of components, with how difficult they are to apply, and how relevant they are to the overall success of ASPAC. The aim of establishing value is to determine which components are essential to ASPAC, priorities for adjustments, and whether there are any components that have such low value that they are not worth pursuing further (bearing in mind that component 8 has already been dropped in chapter 10, on the basis of it having not been implemented in any case study). In essence, by establishing and comparing the value of components, then an agenda for 11.3, modifications to components, can emerge. There are two ways in which findings can be brought together to assist in setting this agenda: Firstly, the applicability of each component can now be cross-referenced with its effects, as in Table 43. By combining what has been learned about the sector in the discovery stage of research (chapters 4 and 5), knowledge of the actuality of the case studies (chapter 7), and case study findings (chapter 9), the researcher has made judgements as to how difficult each component is to apply and also to the potential level of rewards in applying that component. These have then been converted into a score of one to five stars. The purpose of this table is simply to create a shorthand way of comparing scores, and identify where modifications could be made. In lay terms this could be seen as an approximation of a cost/benefit analysis, where if something is easy to implement and only has a small positive effect it may as well be kept, but if something is difficult to implement, the rewards need to be great for it to earn its keep.

	Component	Difficulty of implementation	Reward	Net value	Considerations underpinning any modifications	Next steps in modification
1	Work collaboratively as a team not as an individual	****	*****	+*	This component is of great importance and so effort needs to be put into adjusting it so that it overcomes the strong challenges of applicability	Reinforce collaboration through both compulsion and encouragement
2	Have regular team meetings throughout the production	****	**	._**	The difficulty in getting people together is greater than the potential benefits of repeated brainstorming. This raises a question as to whether this component should be dropped.	Drop this component?

	Component	Difficulty of implementation	Reward	Net value	Considerations underpinning any modifications	Next steps in modification
3	Work iteratively on the craft tasks of production i.e. shooting and editing	****	***	_*	Unclear, both challenge and reward are relatively strong. If adjustments can be made to make implementation easier or reward greater then this component will be worth pursuing.	Explore whether iteration can be supported to make it more likely to be enacted by teams. Explore whether having a 'video champion' might resolve some of the difficulties of implementation.
4	Refer to a supplied style guide which offers a menu of styles, and links to others' videos online	Unknown	*****	n/a	This component is of great importance, but little is known about its applicability, therefore, in the absence of data, adjustments should be made which maximise the chances of applying this component.	Make the style guide more useful and appealing
5	Use readily available and low-cost tools and resources for recording, editing and designing	*	***	+**	Of moderate importance but easy to apply, therefore few adjustments need to be made	No change?
6	Early consideration by the whole team of the medium and purpose of the video	**	**	Even	Of lesser importance but easy to apply so retain as a component	Offer clarity as to why the process of the first meeting is important.
7	Early identification of the parameters of the project before brainstorming ideas. These parameters are both editorial and practical	**	****	+**	Worthwhile and easy to apply so retain as a component. But it is worth considering re-framing the component so that teams better understand its value therefore mitigating against the risk of this component being side-lined when not facilitated	Offer clarity as to why the process of the first meeting is important.
8	Review the process when the video is completed.	*****	unknown	n/a	So difficult to apply that it is of unknown value, therefore on the basis of just the first of these variables the component has already been dropped	Component dropped

Table 43. Comparing the challenge of implementation with the effectiveness of components, to assist in understanding their value and priorities for adjustments.

Secondly, and equally as important in determining value, there is a question of **relevance**. Even if components show a positive effect and can be applied, it has to be asked whether the component is having an effect in and of itself, or is it a) merely reinforcing or duplicating the effects of other components, or b) something that charities would do anyway?

Thus far there are two components where this is a consideration. For component 5, ***‘Use readily available and low cost tools and resources for recording, editing and designing’***, most charities are likely to do that anyway, driven by necessity, so what this component adds to the approach has to be questioned, a process which began in chapter 10. When this issue is examined more closely then evidence from chapters 8 and 9 demonstrate that, although it is true that charities will tend to use readily available and cheap resources, there remains a great deal of confusion about what technology is appropriate to produce videos in the context of small charities, how that may be reflected in the quality of the end product, and how to make the technical process work. It is beneficial to ASPAC that decisions made about resources are positive; where the team understands the benefits of their choices, rather than negative; where a better way is perceived but cannot be pursued. Therefore, it can be argued that this component is relevant, and so should be retained, but it needs adjusting to assist in that understanding. Also, it would be detrimental to most of the aims of the approach to bring in outside camera operators, or undertake significant and arguably unnecessary expense, so the component should be retained in order to assure that decisions do not take this direction.

For component 2; ***‘Have regular team meetings throughout the production’***, there is a likelihood that, if the necessary conditions already described as being positive are in place (eg having supportive management), then the door is open to collaboration and iteration (components 1 and 3). If collaboration and iteration are successfully pursued throughout the project then this is likely to have a stronger positive effect than this component about meetings. In fact collaboration and iteration themselves encourage team discussion and brainstorming, making this component redundant, as the meetings specified in component 2 will likely happen anyway. Referring back to Table 42 above, the value of the component is already doubtful, and these concerns over relevancy only reinforce the issues.

11.3 Modifications to components

In 11.2 the justifications and aims of modifications were outlined. In this section concrete practical suggestions as to modifications to the 6 remaining components are made.

Component 1: ***‘Work collaboratively as a team not as an individual’*** and Component 3: ***‘Work iteratively on the craft tasks of production...’***

For both these components it is important that the team understand the benefits of applying them so that they are motivated to overcome the difficulties in doing so. The easiest way of doing this would be to add to the agenda of the first meeting a discussion of the benefits of collaboration and iteration. However, that would cause the first meeting to become unwieldy in terms of content, and far too long in duration. But if issues with the style guide are sorted out (see component 4 below), and team members read the style guide before the first meeting, then time can be freed up in the first meeting to discuss these two components. So, there is a clear interdependency in making adjustments across components. When it comes to component 3 which focuses on iteration, as part of any future development of the approach the idea of ‘iteration’, as understood by designers (and outlined in chapter 6), needs explaining, and its potential benefits made clear.

Component 4: ***‘Refer to a supplied style guide which offers a menu of styles, and links to others’ videos online’***

Some adjustments may significantly enhance the positive effects of this component through taking more control of the way in which people engage with the style guide and re-writing it to make the structure and purpose of the style guide clearer. To encourage engagement with the style guide (see chapter 10):

- The style guide needs to be made available in both printed and online media. The printed version would be convenient to refer to on location and in meetings, and the online version when team members want to click through to watch videos.
- Team members need to read some sections of the style guide, and watch some videos using URLs in the style guide, before the first meeting. This would make the first meeting more effective and oblige them to view some video materials that can inform discussion, something particularly important if there is no facilitation of the approach.

Re-writing the style guide:

- One of the intentions of the style guide had been to expose teams to example videos, to

stimulate discussion and inform decisions when it came to choosing a visual style for their project. However, in a phone discussion with L from case A (who was the single person who had used the style guide the most across all the case studies), it became clear that there could also be a role for the style guide in further refining the visual style already chosen by a team. Once team A had decided to do tabletop animation, the researcher sent them a further set of URLs to help them think through specific details of how they were going to use that technique and visual style. So, example videos ended up working for them at two different moments in the production process, at two different levels. The style guide should be adjusted to encourage these benefits. To include many more URLs in the main text of the style guide would make it unwieldy, so a solution is to add a list of further URLs under style headings at the end of the guide, or on-line to have another click through level for each style. Then, once teams had chosen their visual style using the guide, they could then visit those additional URLs and refine their decision making about the specifics of realising that style in their own project.

- In the same discussion L pointed out that the style guide offered tips on shooting, but did not go as far as to be a 'how to' guide. She intimated that she would have liked a written 'how to' guide for the two styles they chose to use – sit down interviews and tabletop animation. To this end a single written guide which combines hints and tips with styles is perhaps not the best form for the style guide and other structures should be considered. Perhaps additional chapters should be added which give basic instructions for how to realise each style listed using a smartphone.
- The benefits of using cheap and to hand technology should also be included in the style guide (see component 5 below).

As previously stated for the case studies time was used in the first meetings to look together at some of the style guide content. If these adjustments can be implemented then time can be freed up in the first meeting to help teams better understand the benefits of collaboration and iteration.

Component 5: *'Use readily available and low-cost tools and resources for recording, editing and designing'*

It has already been determined that an advised condition of using ASPAC is that one team member have some experience of editing and visual communications. But an alternative would be to include edit training in ASPAC. The researcher conducted a one-to-one training session with F from case B,

and that was sufficient to set her going on iMovie, but without facilitation this is perhaps a step too far.

The surprise expressed about the ease and success of using cheap and to hand technology is perhaps an indication that this decision by all four case study teams, was heavily influenced by the researcher. This means that the push of necessity to choose low-cost options would not necessarily be enough to assure the application of this component, were the researcher not present. Therefore, as for the component about iteration, more information should be given up front to teams about why this is a good option – it is not solely about cost but also about convenience and capacity building. The style guide would be a good vehicle for this information, especially as a suggested adjustment to the approach is to require team members to read the style guide early on. It would also strengthen the case if a ‘how to’ section of the style guide is developed, to only refer to ‘how to’ create this style using a smartphone, a laptop and free software.

Learning from problems with editing (see chapter 7), it is clear that for teams to successfully edit, even when resources are in place, they need to make sure their work flow functions across the various technologies they intend to use, i.e. they can upload rushes from smartphone to computer, and import and export from the edit software chosen. They also need to match the ambition of the project with the level of their editing proficiency. Then skills can be built up with each subsequent production.

Components 6 and 7: *relating to early meetings*

There is little evidence that components 6 and 7 need adjusting, although it would be beneficial to re-word component 7 to encourage brainstorming, now that component 2 is dropped, given that encouraging brainstorming was a prime driver of component 2. However, it should be borne in mind that the researcher’s facilitation played a large role in determining the relative ease with which components 4,6 and 7 were applied, so further research would be appropriate to discover whether adjustments would need to be made if no facilitation is available.

11.4 Summary and discussion

11.4.1 Summary of possible modifications

This section takes into account adjustments that have been suggested thus far and incorporates them

into a more holistic view of what needs to be addressed in the next iteration of the approach. To that end Table 44 summarises the modifications that have already been suggested.

	Component	Adjustments
	(ASPAC as a whole)	<ul style="list-style-type: none"> • Include more information on aims, content and conditions in promotional or introductory materials
1	Work collaboratively as a team not as an individual	<ul style="list-style-type: none"> • Explain the importance of this component to the approach and stress its multi-dimensional benefits at the first meeting
3	Work iteratively on the craft tasks of production, i.e. shooting and editing	<ul style="list-style-type: none"> • Discuss what iteration means, and its benefits, at the first meeting.
4	Refer to a supplied style guide which offers a menu of styles, and links to others' videos online	<ul style="list-style-type: none"> • The style guide should be made more accessible, with printed and on-line versions. • URLs need to be supported by some information on how the films viewed could be simply made, and their resource use; basically a summary description of how to achieve similar results. Viewers thereby see they are achievable, and that cheap production can be effective, rather than assuming they are out of reach. • Additional URLs should be added under style headings at the end of the guide. • A separate but related document should be developed which forms a 'how to' guide for each style eg how to conduct and film interviews. This develops from the summaries above of how different styles are produced. • Team members should engage with the style guide before first meeting
5	Use readily available and low-cost tools and resources for recording, editing and designing	<ul style="list-style-type: none"> • Add in an instruction that at the beginning of the project a nominated team member needs to assess the available equipment and work out the data flow (ideally testing it), to be sure that phones and computers, used for shooting and editing respectively, are compatible. • May want to add in edit training if a project needs it. • A section should be added to the style guide which informs readers about the advantages of using cheap tech, and refers to the use of phones for shooting throughout. • Use the revised style guide, as specified in component 4, to advise in how to make the most of cheap technology to achieve specific styles. Doing this also plays an important role in heading off the notion that the only way to produce videos is to hire in professional equipment. • Make sure work flows function.
6	Early consideration by the whole team of the medium and purpose of the video	<ul style="list-style-type: none"> • Add to this what collaboration and iteration mean so that the group understand their importance to delivering a good outcome.
7	Early identification of the parameters of the project before brainstorming ideas.	<ul style="list-style-type: none"> • Add the need to brainstorm ideas after setting the parameters

Table 44. A summary of the modifications already suggested for ASPAC.

11.4.2 Balancing modifications to meet the aims of ASPAC

As a reminder, the aims of ASPAC for the case studies are:

A1) Completion of the production project in hand

A2) A quality end product for the production project in hand

A3) An increase in organisational capacity and the likelihood of future production after this one.

When it comes to the adjustments it is important to balance ASPAC so that all aims are met, and no single aim is promoted above the others. In chapter 6 the original 8 components were developed with the balance of these aims in mind. However, with the proposed modifications this balance needs to be re-visited. To that end, in Table 45 each component is revised to accommodate modifications previously described, and then is allocated a notional number to help understand the balance between aims. A similar table appears in chapter 6, before the case studies were conducted.

Key: 0 No contribution towards achieving the aim. 1 Some contribution. 2 A strong contribution

	Modified component	completion	quality	capacity
1	Work collaboratively as a team not as an individual, with an up-front explanation of the multi-dimensional benefits of so working .	2	2	2
3	Work iteratively on production craft tasks – shooting and editing, with an up-front explanation of what iteration means and its benefits.	2	2	1
4	Refer to a supplied style guide (printed and on-line) which offers a menu of styles, and links to others' videos online, with clear information on how those videos may have been produced and subsequent step by step 'how to' instructions.	2	2	2
5	Use resources which are readily available and cheap (eg phones, free software, paper and pen), start by establishing the work flow using these resources and refer to the style guide above for information on how to make the most of this technology.	2	0	1
6	Early on in the process consider as a team what the medium of video is good at, and how it could be used to benefit the organisation. Also discuss how this project will be collaborative and iterative.	1	2	1

7	Early on in the process identify the parameters of the project before discussing ideas. These parameters are both editorial and practical. Go on to brainstorm ideas with close reference to these parameters.	2	2	1
	Total	11	10	8

Table 45. Revised components and their contribution to meeting each aim of the case studies.

In the original plan in chapter 6, the scoring of the aims for the components was 8:11:10, so this new table, showing scores of 11:10:8 reveals that the third aim; increasing future capacity, has suffered in comparison to the other aims, through modification. When we consider the approach as a whole however, this is mitigated by the interrelationships between the aims and the components. We know from chapter 9, that meeting the two other aims; completing projects and producing a film of good quality, will make it more likely that capacity will be built, so the imbalance seen in this table is lessened. However, it remains the case that the two components, numbers 2 and 8, that have been dropped both contributed strongly towards the aim of increasing capacity, so some reconsideration of these modifications is necessary. The most important capacity building function of these components, as they were motivated (see chapter 6), lay in sharing knowledge in meetings, so that the learning gained through experiencing production was not confined to one person in the organisation. It is important therefore to establish an alternative way of sharing learning. One option, which most charities would recognise, could be to have some form of project evaluation questionnaires for team members. This would indeed overcome the difficulties of getting the team together, but brings a new set of problems to bear; people failing to complete the form, their recorded thoughts being retrospective rather than current, and the whole process requiring someone to gather and write up responses, when we already know time is pressured. So this suggestion is rejected. But, as has already been discussed, if components 1 and 3 are successfully applied then regular meetings are likely to happen; pursuing components 1 and 3 is the best policy at this point. The only addition would be to make teams aware of the importance of knowledge sharing and highlight the difficulties of continuing production if specific production knowledge is held by one person only. Again, this is something that can be added to the discussions in the first meeting.

Chapter 12: Conclusions of the study

12.1 Introduction:

The evaluation stage of this research which explored ASPAC through case studies, has led to a point where it has been possible to prove that ASPAC is successful. This is an existence proof – the success has been shown to occur at least once. The team in case A implemented ASPAC thoroughly, they produced a film that they were happy with and which served its purpose, and learnt a great deal along the way; improving their organisation's capacity for production.

In chapter 1 the research question was stated as:

Can an approach to the process of video production be developed which effectively assists and supports small UK charities to participate fully in an increasingly digital world by producing their own video content?

A straightforward answer to the research question is 'yes': in this study ASPAC has been formulated and then shown to be effective. But the existence proof responds to the research question on grounds of logic alone, it does not account for the practical challenge set by the research question and also discussed in chapter 1; to be of use to the sector in helping them to engage with video and thereby compete in a digital world. In fact, the evaluation stage has revealed limitations to ASPAC; three of the four case studies failed to implement ASPAC thoroughly, and one failed to reach the aims of ASPAC. It is only by understanding the relationships between conditions and success that conclusions can be drawn on whether ASPAC can be of practical use to the sector. That is why the secondary research question raised in chapter 1 is also important:

If the approach is effective, then under what conditions can it be utilised?

By understanding the conditions in which ASPAC is successful not only can charities with those conditions understand that if they use ASPAC they will probably achieve its aims for video, but other charities could take active steps to adjust their circumstances to enable them to take advantage of ASPAC. Through the course of this study, a number of instructive findings have been revealed that could have a role in effecting change in the engagement of small charities with video, if they are

prepared to adapt.

This chapter therefore frames the conclusions on this study in a variety of ways in order to provide a full picture of outcomes which both satisfy the requirements for a study worthy of a doctorate, and of establish ASPAC as having the potential to make a difference within the UK small charity sector. The chapter is divided into sections as follows: Section 12.2 examines the limitations of this study, and the extent to which the findings from the four case studies can be generalised to the sector as a whole. 12.3 explores conclusions on how ASPAC can be adjusted to be more effective, and how charities might consider responding to the learning embodied in this study. Finally, 12.4 makes practical suggestions as to how ASPAC might be incarnated in its next iteration to serve the purpose of the small charity community.

12.2 Contextualising conclusions

Chapters 10 and 11 offered conclusions relating to the case studies about conditions and modifications to ASPAC. This section sets those conclusions in the context of the study as a whole, re-framing them with respect to the literature and the original research question.

12.2.1 Notable linkages with the literature

This study chimes with several aspects of the literature explored in Chapter 2.

- The contextual information on the small charity sector was in large part relevant to the charities that were engaged with in the discovery interviews and case studies. For example, financial pressures, part-time working, lack of communications and digital skills, and complex funding channels. In addition, the researcher would add as significant contextual factors, the relationships between volunteers and charity staff, and lack of digital experience and concomitant confidence. As identified in the critical literature on PV, social and power relationships between stakeholders play an important role in determining the path of video projects and this was seen most clearly in the positive influence of management in case A, and '*operational structures*' (Plush 2015) getting in the way in cases B and D.
- The practice involved in this study matches Milne's (2016 p.402) previously-mentioned vision of PV in research '*to engage and co-produce a conversation/research with people according to*

their interest and potential' (see p 38). Strong commonalities with PV are evidenced, particularly in the case studies C and D where a volunteer and service users told their own stories. These stories originated from collaborative discussion and were not imposed by the researcher, the similarities with PV were not necessarily intended as the aim was not social transformation. The team members whose stories were the focus of videos did not report finding the power relations involved in production problematic, but it is arguable that they were empowered, particularly in case D where there was no chance of the service users continuing production, and where, according to the researcher's ontological position, the practices involved in research were the furthest from the 'alternative paradigm' (see p.9).

- When it comes to 'theories of recognition' (see p.71), raised as an ethical concern by Dickens and Butcher (2016), neither the researcher (who handed over distribution to the case study charities as part of their control over content and copyright), nor the charities themselves as far as it is known, invested in recognition. In case studies C and D team members who appeared on screen reported positive personal validation from articulating their stories through video, however the study followed-up neither questions around video distribution, nor the effects of having been the subject of those videos. This is an aspect that any further research on ASPAC should consider. This is an interesting failure by the researcher in light of her own practice outside of academia. There she incorporates value and recognition of participants in project plans, even giving a joint presentation on valuing participants contributions in community projects at a conference³⁶. It would be an interesting future investigation to examine how recognition varies between project frames.

The findings of the study also challenge one aspect of the literature:

- Walsh's (2016) criticism of others' assertion that lack of voice is in part due to lack of confidence (see p.38) is refuted in the case of this study. Conversely, lack of confidence was indeed found to be a barrier to production, and gains in confidence were significant in raising production standards and ambitions (Case A). Walsh also states that PV should aim to remove dependency from outside agencies and in cases A, B and C this was achieved to various degrees by building skills, enthusiasm and confidence in production to the extent that participants were saying they felt they could produce video themselves.

³⁶ Memories at the Margin' paper given with Ruth Myers entitled "The unforeseen consequences of gathering and valuing personal stories; positive outcomes from three local projects." University of Bristol, June 2018

12.2.2 Limitations to the study

The design of this study has not led to definitive conclusions. ASPAC was developed on a basis of best guesses at how to respond to barriers and conditions identified, and then evaluated within organisations which had already expressed commitment to engaging with video, with findings being allowed to emerge from data from a very limited number of case studies. Therefore, it is impossible to make conclusions with certainty on potential outcomes if:

- LS1)* The aims for ASPAC revert to the original aims for the research for small charities in general, from chapter 4, and include encouraging production where there was none and repeating production.
- LS2) ASPAC is used without any facilitator, or with a different facilitator who is not the researcher.
- LS3) ASPAC is used in a context which does not have the dual function of simultaneously being both research and a live production project.
- LS4) ASPAC is used in a small charity with conditions which vary from those in the case studies.

* LS refers to 'Limitation of the Study'

However it is possible to make a well-informed judgement, based on evidence gathered, which indicates likely outcomes for each of these factors. LS1 to 3 are discussed below.

LS1) Indications as to the success of ASPAC when the aims include *'frequent production' and 'to encourage production where there was none'*.

The original aims for ASPAC, which motivated its formulation, include repeated production, and encouraging production where there has been none before. However, for the purpose of evaluation, these aims were adapted to fit with a single use of ASPAC for each case study: to complete the project in hand and engage in future production. The organisations involved had already committed to undertaking production before the research started and did not need to be encouraged, and they signed the ethics form which describes the aims of the research including repeated production. So the case studies say nothing about whether the approach might encourage organisations to take on the production of their first video, nor do they provide significant evidence on whether ASPAC

encourages repeated production. That said, what can be ascertained about the areas where the original aims diverge from the aims of the case studies; encouraging production where there was none before, and increasing the frequency of production?

- Anecdotally, when the researcher has presented her research to a number of small charities at conferences³⁷, during informal feedback one participant said that having something they could follow and being told that it is possible to use smartphones to shoot, would make her more likely to have a go at production. So it may be that promotion of the approach, and subsequent awareness of its existence, may help fulfil the aim of triggering production where there was none before.
- When it comes to the aim of encouraging more frequent production, the case study results indicate that the approach would likely contribute to improving the frequency of production once an organisation has engaged with video, as all four of the case study organisations have plans to continue production. This may be simply because once one film has been produced, future film production becomes easier. But the approach appears likely to have some additional influence, as it was cases A and C where the approach was most thoroughly applied, that have actually started shooting their next projects, therefore their frequency of production is higher than cases B and D where future projects have not yet begun.

LS2) Indications as to the success of ASPAC if it were to be used without any facilitator, or with a different facilitator who is not the researcher.

ASPAC was developed with the intention that it could be implemented without a facilitator. The production experience the researcher brought to the case studies contributed to achieving all the aims, and the study includes no implementation of the approach without the researcher's involvement. Thus, there is a lack of evidence about likely outcomes without a facilitator. However we have already concluded in chapter 9 that the success of the case studies extended beyond the influence of the researcher, and so, provided with adequate written guidance, there is a possibility that ASPAC would work without facilitation. The only information on this from the case studies came from the 'after' interviews, where team members from three case studies said that they could produce a future film without the researcher's input. This is not particularly useful as their responses

³⁷ Impact Aloud 2018 <https://superhighways.org.uk/ia-2018/>, and Uncover>Action 2019 <https://localtrust.org.uk/big-local/events/uncover-action/> both accessed 16th December 2019

came after they had produced videos using ASPAC, with facilitation. Further research is needed to understand if and what adaptations should be made to the approach for use without facilitation. When it comes to applying the approach with a different facilitator again we cannot make any generalisations, although we do have evidence that having a leader within the production team does assist with the implementation of the approach. As a facilitator would often a) fill that role, and b) bring production experience of some sort, it is likely that having a facilitator would be more effective than not having one.

LS3) Indications as to the success of the approach if it were used in a context which does not have the dual function of simultaneously being both research and a live production project.

As discussed previously it is impossible to know what effect the researcher had on the case study outcomes. However, it is likely, as indicated by the Hawthorne Effect, that when the approach is implemented without being part of a research project, that it will not be as effective.

12.2.3 Generalising conclusions

Perhaps the most important of the limitations to this study is LS4; it is not possible from the study to know with certainty what outcomes would be if ASPAC were to be used in a small charity with conditions which vary from those in the case studies. Mitigating this limitation is fundamental to the study if it is to have wide relevance, so the study is designed pragmatically to make the most of limited data and its context to offer an understanding of generalisability; the probability of what might happen under conditions which do not match the case studies. In chapter 10 conditions in the case study organisations were categorised according to whether they are common to all the organisations, or highly variable, and whether they were conditions of the organisation or the individuals involved. This information enables emphasis to be placed on those conditions which are highly variable, as it offers insight as to the generalisability of the results across the sector as a whole. The case studies all share the common characteristics of small charities but were specifically chosen to be diverse in those conditions that are variable. For example, they work with different service user groups, the charity management structures vary, they are of different sizes within the limits set for the research. All the aims were achieved in three out of four of the case studies, so there is a strong indication that ASPAC would have some positive benefit for a wide variety of charities. As discussed in the previous chapter, for case D where not all aims were met, this lack of success cannot necessarily be attributed to ASPAC, as it was only partially implemented. So ASPAC, if implemented,

could still be effective across the full range of small charities, and is likely to be if facilitated. Crucially the case studies have also shown aspects of ASPAC that could be adjusted to potentially enhance its success. The next iteration of the approach is the focus of the remainder of this thesis, but any subsequent evaluation of the effects of this next iteration is beyond the scope of this research.

12.3 Further work

As stated from the outset, this study has been underpinned by ideas from the discipline of Design, both in terms of the content of ASPAC which envisions production as a design process, but also in influencing the structure of the study itself. The study is designed such that the version of ASPAC which has been evaluated is just a start; it has always been the intention to use learning from its application in the case studies to inform the next iteration of ASPAC. The case studies were very useful in suggesting modifications to improve outcomes for the case study organisations (chapter 11) but the ambition of the next iteration is to use the learning from the case studies to improve ASPAC for the wider small charity sector. The conditions of small charities in general need to be taken into account and modifications made accordingly. This may involve injecting new ideas and materials into ASPAC, as well as re-working the components from the first version.

This section focuses on two areas: Firstly, modifications suggested by the case studies are updated, in light of targeting ASPAC to the wider small charity sector. Secondly, there are new ideas for ASPAC which have not been included thus far. Resolving these proposed changes to ASPAC into a new version; the next iteration, is outside the scope of this study, and would be a priority for further work. Another priority would be to begin to examine how to support charities in using the video content they have produced. Again, this falls into the category of future work, however suggestions as to how ASPAC may be disseminated are included at the end of this chapter.

12.3.1 Updating modifications to ASPAC

The case studies demonstrated that not all small charities find themselves in circumstances in which ASPAC is of value – either it cannot be implemented (see case D), or fails in key aspects (e.g. supporting editing). Therefore, for the next iteration, it is as important to consider improving the likelihood of organisations being able to implement ASPAC, as well as its effectiveness. Two means of improving rates of implementation can be identified:

- 1) The target population of users of ASPAC needs to be re-defined and confined to those organisations which have characteristics that are now known offer favourable conditions for implementation. ASPAC can then be promoted to this group.
- 2) ASPAC itself can also be changed to make it easier to implement in organisations whose characteristics are not necessarily as favourable as they were in case A, but equally are not out of the range of conditions in which implementation is possible, for example case D. Suggestions as to these changes were made in chapter 10.

One way in which these could be combined is to focus on improving awareness of charities who want to use ASPAC, about circumstances that are going to make success likely, and by implication what circumstances may lead them to fail. They need to be able to make a value judgement themselves as to whether using ASPAC suits the conditions of their organisation, and whether they are ready to commit to what ASPAC will require from them. We also know from chapter 11 that it may be helpful for organisations to understand the aims of ASPAC, and the importance of various components, even when they are difficult to implement; for example collaborative working. This makes a case for **adding an introductory document to ASPAC**. This document would serve multiple purposes. For a start it could include a simple tick box exercise where necessary and favourable conditions are listed, so that organisations can self-assess whether ASPAC is likely to work for them. This document would also briefly describe ASPAC, sell the benefits of engaging with video to the organisation, and then outline what resources the organisation would need to commit. This document will enable the organisation to make an informed decision on whether to proceed. It should also be noted here that the case study findings also suggested that providing better information about aspects of ASPAC, notably its aims, and the concepts of collaboration and iteration, would be helpful; these could be included in the introductory document. Even if ASPAC is facilitated an introductory document could be helpful. The excitement and buzz around producing videos is intangible, even through qualitative research, but also important in terms of motivating people to overcome their fears of being creative, and commitment of resources. Making their own informed decisions about whether to use ASPAC ties in with both the self-help emphasis of ASPAC itself and also allows for that feeling of excitement and anticipation that will help drive the project, to emerge. To that end the tone of the introductory document is as important as its content: positive but realistic.

Another key issue to address in further iterations of ASPAC is how to re-introduce evaluation into the process of production; a version of component 8. If we consider the literature around iterative design processes as outlined in chapter 2, it is important to reflect on practice both during a design project and at the end. This is how teams will make the most of their learning to build capacity. A suggestion

as to how ASPAC could be altered to engineer the embracing of component 8 is to change it from a 'procedure' to a 'rule'. A small semantic change may have a profound effect on how integral to the process evaluation is perceived to be by team members. The production of the introductory document above could also cement understanding of the importance of evaluation as an end point to iterative practices, and an **evaluation pro forma** could be included at the end of that document.

12.3.2 Fresh ideas

The methodology employed for this research has allowed for influences and ideas to emerge in unplanned ways. Because an exploratory and holistic approach is taken, ASPAC can evolve, and even wholly new components can emerge. One such new component is the aforementioned introductory document which:

- a) responds to indications that a better understanding of the approach at the start may make it more effective, and
- b) serves to help organisations in which the approach is likely to be effective, to self-select.

One source of fresh ideas for both modifications, and for new content, is the participants in the case studies. Because the productions had a double agenda (they aimed to lead to useful finished films, but they were also part of a research project), and the researcher was present and engaged in conversation, the participants themselves spontaneously made suggestions as to how some issues encountered could be resolved. This is one of the advantages of the chosen methodology. F from case B, and A and L from case A in particular had fresh ideas. F suggested that a lack of collaborative teamwork might be overcome through establishing communications on two levels within the team:

"... people wanted to be involvedwhat would be better is to maybe have the contact between you and me but making sure that I...was more pro-active in terms of getting peoples (the wider staff of the organisation) feedback ...I think the rest of the team were just 'oh cool, you're dealing with that', so I'd send it round and be like 'oh can I have any comments' but then you wouldn't get anything back, whereas if that was done in a different way... people would have felt more invested I guess."

This idea is rejected for multiple reasons relating to the aims of ASPAC: firstly, it negates many advantages of collaborative working, especially developing capacity. Secondly it is dependent on having a facilitator, whereas the idea of the research is to develop an approach that teams could use without facilitation.

To that end A from case A spoke about engaging with ASPAC through online training, when there is no facilitator on site, training which is supported remotely by a facilitator. Her idea was having one scheduled phone or skype call with an experienced producer, to talk through plans at a key moment, to help teams make appropriate decisions about the film they want to make. She felt that a short discussion with someone experienced could make a big difference. However, although this is clearly true, establishing a way in which ASPAC could be delivered that includes this conversation would be logistically very challenging, and it also means that unless financial support were found elsewhere, it could not be made free to use for charities. So this suggestion is also rejected. But the idea of disseminating ASPAC online chimes with the researchers thoughts on next steps and, although these particular ideas are not necessarily appropriate, it is certainly worth considering elements of co-design for future iterations.

12.3.3 Dissemination

Now it has been ascertained that ASPAC can be successful, and that it is likely to be successful for a wide variety of organisations, the method of dissemination of a future iteration of ASPAC can be considered. The research question contained the idea that, by engaging with video, organisations could take a greater role in an increasingly digital world. The researcher suggests that the best way of disseminating ASPAC would be online, as structured training, possibly as a MOOC³⁸. The reasoning behind this suggestion is as follows:

- Links to example videos and other relevant information (eg editing courses) can be embedded.
- Pages which are relevant to only some teams can be added, e.g. information on particular styles and techniques.
- Team members can do the course separately, at their own pace and anywhere where they have wi-fi, and then come together for meetings well prepared.
- Any organisations which are unable to access an online course will be unable to use any content they produce effectively, so disseminating ASPAC online is not limiting take up.
- Although iteration is important to ASPAC there are also elements which must be followed through in a particular order, and a staged training tool such as a MOOC forms an ideal mode of delivery. In an ideal world all the team members could take the MOOC simultaneously.

³⁸ Massive Open Online Course. The largest publisher in the UK is Futurelearn <https://www.futurelearn.com/courses> accessed 16th December 2019

12.4 Summary

This study has shown that it is possible to design a bottom-up production approach which offers an alternative to the mainstream video production process for UK small charities. This approach is influenced by ideas from the discipline of Design and responds to the needs and conditions of the sector. The approach formulated as part of this study is called ASPAC – A Self-Production Approach for Charities. It has been shown that, under the right circumstances, ASPAC can help charities produce good quality videos and develop their capacity for production, and suggestions have been made as to how its effectiveness and ease of implementation may be improved in a subsequent iteration, particularly if the organisation is supportive of the production team. This final chapter has described indications that ASPAC is widely applicable in the sector. It has been suggested that an introductory document should be developed, and that ASPAC be disseminated through an online short course.

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